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Landmark Victory In U.K. Vs. Pirates

By **RICHARD ROBSON**
Staff Member, Music Week

LONDON—In a historic case involving tape piracy in the U.K. the High Court last week revealed that the director of a London car stereo installation center attempted to have manufactured illegal copies of 40 eight-track cartridges featuring a host of British and American recording talent.

The case, heard by Justice Philips, involves Joseph Jacquesson of J. Jacques & Co., London, who agreed by consent not to go ahead with the proposed duplication and to waive all claims to the tapes.

The case marked the beginning of a major crackdown on the activities of tape pirates in this country by British Phonographic Industry, and followed several weeks of inquiries. Plaintiff in the case and representative of the other companies involved—RCA and Precision—was EMI as among the 40 cartridges Jacquesson was planning to have copied were John Lennon's "Imagine" album, the Beatles "Hey Jude," "Abbey Road" and "Beatles for Sale" and a Deep Purple tape.

The other cartridges included albums by Elvis Presley, Jim Reeves, the Archies, Percy Sledge, Creedence Clearwater and Dean Martin. Jacquesson was ordered to pay costs but EMI agreed not to sue for damages as the illegal

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Lewis Building La. Store Chain; Hints Franchise

By **CLAUDE HALL**

SHREVEPORT — Stan Lewis, who started in the entertainment business with five jukeboxes and five pinball machines, has just opened a new retail full-line record store in the suburb of Bossier City and will open another retail outlet here September 1. These stores —he now has six retail outlets— are part of a major expansion program that includes a franchise operation which will carry the ban-

(Continued on page 10)

Lieberman Raps Mfrs.' $$ Hike

By **LEE ZHITO**

MINNEAPOLIS — Rackjobber concern over narrowing profit margins continued to mount last week with David Lieberman, president of Acme Music Co. here, becoming the latest to add his voice in open protest.

Lieberman, one of the country's leading wholesalers, said that manufacturers who are trimming the traditional 10 percent price spread between retailers and racks down to 6.5 to 7 percent are creating a decided threat to the record merchandisers and to the industry.

According to Lieberman, the new price structures will result in one of three negative situations should the rackjobber attempt to pass on a price increase to his mass merchandiser customers:

1. The racked mass merchandiser who price competes with a volume outlet that buys direct will find competition too keen and may decide to drop his record department;

2. He may feel that records are important as a store traffic builder and will retain a department but will de-emphasize it;

3. He may decide to drop the rack and attempt to buy direct, a move which is impractical for the mass merchandising chain operation.

The latter move would result in weakening the rackjobber, and the spread of merchandise he now exposes for the manufacturers.

Said Lieberman: "The manufacturer accepted the importance of the rackjobber intellectually long ago, but I think that deep down he still harbors resentment. History has proved that more records are sold by a rackjobber who takes on an account and handles it as a single package, providing service, merchandising, inventory replacement, etc.

"We were able to triple and quadruple the business of some

(Continued on page 6)

Secret Data at Radio's Summit

LOS ANGELES—Programming a radio station has become so highly complex today that market information on music preferences and shifts in audience from hour to hour, especially in demographic flow, has become almost top secret or classified information and guarded quite heavily by program director after program director.

Ron Jacobs, the man who created "Boss Radio," is confident that mass audience radio is entering a fully new dimension because the audience for this type of

(Continued on page 58)

A&M Aligns With Sansui 'Q' Concept

By **NAT FREEDLAND**

LOS ANGELES — A&M Records has chosen the Sansui system for its first quadraphonic disk release. The label will issue Thursday (27) a 4-channel version of Joan Baez's current album "Come From the Shadows." Listing for $6.98, the record is "individually hand pressed" and packaged in a special protective inner sleeve.

Several months ago Ode Records, Lou Adler's label distributed by A&M, released a Sansui disk of Carole King's "Music" LP.

In September or October, A&M plans to issue a Sansui 4-channel record of the Carpenters' current chart album, "A Song For You." However, a company spokesman

(Continued on page 10)

Davis Stressing Artist Search & Development

By **ELIOT TIEGEL**

New talent is the lifeblood of a record company. In the following interview, Clive Davis, Columbia Records' president, discusses some of the ways by which his company continues to introduce and break new artists. The discussion took place prior to Davis' departure for Columbia's London convention.

LOS ANGELES — Columbia's staff producers, its "friends" in the legal and managerial fields and Clive Davis' own talent scouting activities, comprise the sources by which the label finds new talent. They are also the reasons why Columbia is recognized for its ability to maintain a powerful talent roster.

"We have always tried to sign artists where there is real virtuosity and worry about what to do with it later," Davis explained. He estimates he spends 75 percent of his energies being involved with signing artists to Columbia and Epic's rosters.

(Continued on page 58)

The Sylvars new singla "FOOLS PARADISE"—PR-1001—has broken wide open, and is spreading rapidly. The Sylvers are a family of Superstars on PRIDE RECORDS.
(Advertisement)

The only thing Van Morrison does battar than making hit singles is making hit albums. His newest, SAINT DOMINIC'S PREVIEW, features two expanded epics plus briefar delights, such as the newly-raleased "Jackie Wilson Said" single, Warner Bros. album BS 2633.
(Advertisement)

Voter Drives At Major Gigs

LOS ANGELES—The music industry now has a full-time youth voter registration liaison expert. He is Art Farley, a former staffer of the California Nonpartisan Voter Registration Foundation. Farley will concentrate on setting up registrar efforts at rock concerts throughout the U.S., with an on-stage announcement by the artists whenever possible.

The actual registration will be done by local nonpartisan organizations alerted by Farley. He will be contacting key promoters, personnel managers and record company executives to learn the upcoming itinerary schedules of artists making concert appearances prior to the November elections.

YCF Backing

.This music registration program is being financed by a grant from

(Continued on page 10)

Kirshner Probes Resurgent Oldies

By **IAN DOVE**

NEW YORK—Oldies being revived on the singles chart by contemporary artists are a result of the increase in writer-artists and the economics of today's industry, considers Don Kirshner, head of Kirshner Entertainment Corp.

Through his previous Aldon Music and Screen Gems companies, Kirshner was also successfully involved when much of the revived material was current.

Said Kirshner: "The marketplace has turned heavily to the writer-artist who is now doing so well financially that it is only necessary to turn out two LP's a year. So they write for themselves."

This, Kirshner feels, has caused

(Continued on page 6)

(Advertisement)

"It's everything rock & roll should be."
—Greg Shaw, Fusion

"Head on down to your record store and get some stuff that'll make you feel like a real rock & roll punk," Greg added. Strong advice. For an album with muscular music. Just WHAT THIS COUNTRY NEEDS. (9405). From Redwing. On Fantasy Records and Ampex Tapes.

FRESH FROM THE ALBUM: "Soul Theft"/"Reachin' Out" (682).

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When you're "The Alabama Wild Man,"

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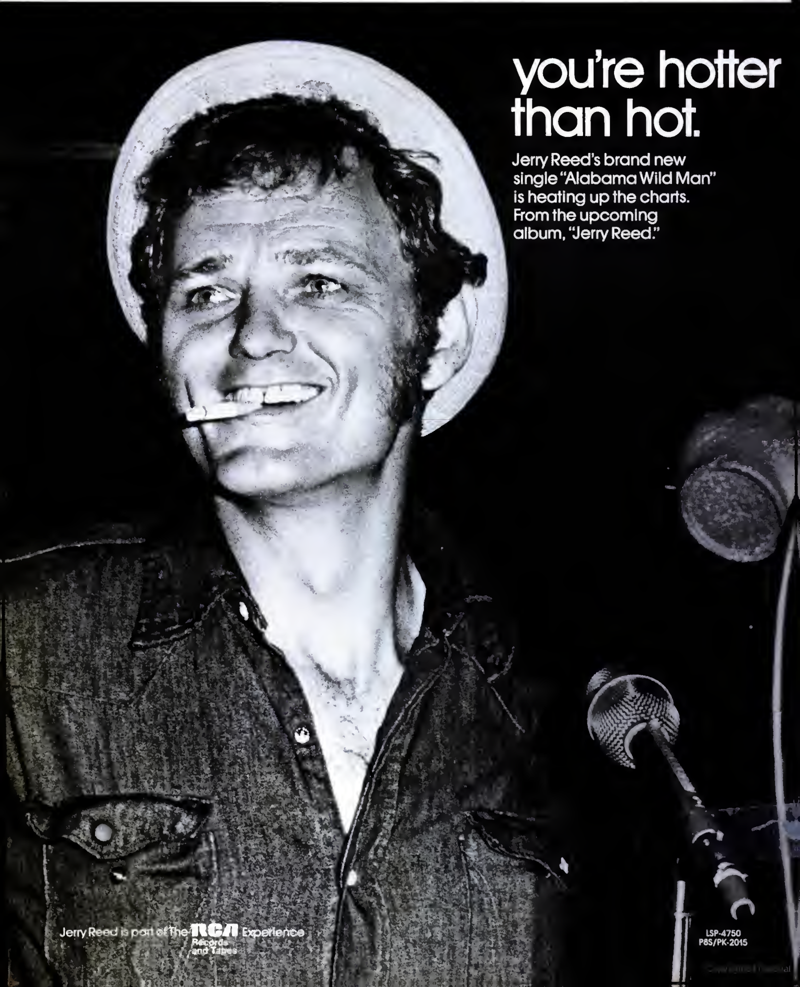

you're hotter than hot.

Jerry Reed's brand new single "Alabama Wild Man" is heating up the charts. From the upcoming album, "Jerry Reed."

Jerry Reed is part of the RCA Records and Tapes Experience

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Stax Provides Stars At Giant 6-Hr. Fest

LOS ANGELES—An array of Stax artists, with the Staple Singers headlining, will perform Aug. 20 at the 100,000-seat Coliseum in a six-hour benefit concert for the Watts Summer Festival, Martin Luther King Hospital and the Sickle Cell Anemia Foundation.

Starring with the Staples in WATTSTAX-72 will be Carla Thomas, Luther Ingram. Johnnie Taylor, Rufus Thomas, Rance Allen, the Emotions, Albert King, David Porter, the Bar-Kays, Mel & Tim, Tommy Tate and the Soul Children. Hosting will be Rev. Jesse Jackson, John Kasandra and Billy Eckstine.

All tickets cost $1, which is tax deductible. The show starts at 3 p.m. The artists are donating their services and Schlitz Beer is helping underwrite production costs for WATTSTAX-72.

Grossman in 3-Outlet Buy

NEW YORK—Jack Grossman Enterprises has agreed in principle to acquire the three Music Time Distributor Inc. outlets in the Washington metropolitan area, it was jointly announced by Jack Grossman and Sydney S. Horwitz, president of Music Time.

It is anticipated that the acquisition by Grossman of these outlets will be completed by the end of August. "This continues our growth pattern of opening and buying outlets in areas we believe to be most profitable," Grossman said.

Mercury Ups Pop LP Prices

LOS ANGELES—Mercury Records here this week advised its distributors of a pop LP price raise. In a letter from Lou Simon, senior vice president, he stated that $4.98 list product would be hiked from $2.12 to $2.16 and that $5.98 product would elevate from $2.49 to $2.54.

Simon announced that, also starting Aug. 1, the firm would allow distributors a 3 percent of their previous month's net billing advertising allowance which would have to be used within 30 days. It was emphasized that the amount be used for print and radio advertising only and that it would not cover discounts or in-store advertising. Simon advised that Mercury would continue to use a national fund to support specific projects, such as tours.

Mercury classical LP and single price remains the same, he stated.

Thom & Peters Open One-Stop

DETROIT—A new one-stop will be opened here on or about Sept. 1 by major independent retailer Carl Thom, who owns Harmony House in suburban Hazel Park.

The one-stop will be called "Music Peddlers Inc." and will be located two doors away from Thom's store, which grosses well over $1 million annually.

Frank Peters, veteran marketing executive who left Capitol recently as Detroit branch manager, will be vice president and general manager, while Linda Powers will be vice president and buyer.

SET AUG. FOR 'LIL RICHARD

LOS ANGELES — Specialty Records will celebrate August as "Little Richard Original Oldies Month," with fliers sent to about 1,200 radio stations asking them to play Little Richard's "Long Tall Sally" on Aug. 4 at 7:25 p.m.

The four-page flier features pictures of Little Richard, a short biography and a plea to "Light the Candle Together for Rock and Roll" and come together.

UJA Division To Cite Uttal

NEW YORK — Larry Uttal, president of Bell Records, will be honored as Man of the Year by the music division of the United Jewish Appeal at a dinner-dance to be held at the New York Hilton Hotel Oct. 28.

UJA presents the award each year to an individual in the recording industry who they feel, by his stature in the industry and his direct assistance to the goals of personal freedom, has contributed to the aid of Israel.

MOA Bolsters Poll Process

By EARL PAIGE

CHICAGO—The experts who program the majority of the nation's estimated 500,000 jukeboxes will come up with the most carefully picked award-winning records and artists ever attempted, claims Music Operators of America (MOA) here, now seeking nominations for its annual tributes. It's an all-new award system.

Nominating cards, which must be returned here by Tuesday (22), ask for three nominees in three categories: pop record of the year; country record of the year; soul record of the year. The award period is roughly October to October, the normal span between jukebox industry conventions

(Continued on page 43)

Byrds to Cut An Album For Asylum

NEW YORK—Negotiations for the Byrds to record an LP for Asylum Records this summer have been completed, according to Asylum president David Geffen.

Geffen said that the LP would never have been possible without the "complete cooperation" of Clive Davis, president of Columbia Records.

The album, marking the first ensemble reunion of the group since 1966, will be produced by the Byrds and will contain new material written especially for the project. A fall release date has been set for the LP.

Roger McGuinn and Chris Hillman, under contract to Columbia, will rejoin other original Byrd members David Crosby, Gene Clark and Mike Clarke for the LP.

20th-Fox Primes Label & Pub. Firm

LOS ANGELES—20th Century Records, the new label of 20th Century-Fox, swings into action Aug. 15 and label president Russ Regan will have his first single on the market Aug. 25.

At the same time, Twentieth Century Music Corp. is stepping into high gear under new president Herb Eiseman and is seeking to build a new staff of writers. Of course, Eiseman admits that he's getting a head start, since the catalog of the three publishing firms under his wing includes such copyrights as "If Fools Rush In" and "Day In and Day Out." Under Eiseman will be Bregman, Vocco & Conn and the firm of Twentieth Century Music, both ASCAP operations, and the BMI firm of Fox Fanfare.

Regan and Eiseman will operate totally separate divisions but seek to cooperate at all levels. Regan is expected to have first crack at movie soundtracks and Eiseman is expected to be involved even from the planning stages in all movie projects.

Regan said that his record label will concentrate on contemporary rock product and soul records. His staff includes Tom Roddin, national sales manager; Paul Lovelace, national promotion manager; and Josea Wilson, national soul promotion manager. He has already lined up 80 percent of his distributors, all independents. And, in fact, he was concluding negotiations on a master purchase last week and was confident "It'll be my first million-seller."

Both the music and the record divisions of 20th Century-Fox will be separate profit centers under the new setup. Eiseman said that music is "the first major area of diversification" that Gordon Stulberg, president and chief operations officer, and Dennis Stanfill, chairman of the board and chief executive officer, wanted to set up." It is also expected that 20th Century-Fox will set up a radio chain in the near future and is already seeking to purchase FM radio stations in major markets.

20th Century-Fox Records was distributed the past few years by ABC-Dunhill but that agreement has been cancelled. In effect, 20th Century Records is a new label from stem to stern. Regan is having a new logo designed which will not reflect in any way the movie operation, which the old record label did. It was pointed out that the expansion of the music operation was "in order to broaden the profit base and remove the firm's almost total dependency on movie and TV product."

Eiseman, besides signing writers who perform or produce records, is also trying to buy music catalogs and said that he was interested in not only established catalogs but catalogs by current writers.

Both Twentieth Century Music and 20th Century Records are moving into new quarters Aug. 1.

Computerized Contract Firm Sues A.F.M. & Pension Fund

LOS ANGELES — Entertainment Industries Inc., a computerized service here which represented record companies in hiring session musicians and paying them, has filed suit against the U.S. and Canadian Federation of Musicians and the unions' Pension Welfare Funds.

Suit, instituted by Rex Devereaux, president of EII, charges the defendants with forcing him out of business. Devereaux, a veteran arranger-producer-contractor, started the unusual hiring and payroll accounting company in January, 1969. He states that he had Liberty, UA, Imperial, Soul City, World Pacific Jazz, Minit, Sunset, GRT, Dot, Paramount, Famous and Atlantic as clients in his brief.

The complaint states that on March 1, 1971, he owed the pension fund an accrued $108,000, with payments of a cumulative $15,180 made against that delinquency between March 1 and May 10. On May 17, he states that he submitted a plan to the AFM to liquidate the remainder of that delinquency, which plan agreed to pay off the pension fund with part of $600,000 loan which he would obtain by September 1, 1971. His complaint states that the AFM agreed to the proposal. On June 1, 1971, EII states it paid an additional $10,000 to the fund.

On June 14, 1971, the AFM asked for full payment of the remainder. The complaint charges that the AFM wrote to EII's client companies, asking them to pay the individual amounts due from each company. The client companies, the complaint charges, therefore, terminated EII's services, thus disrupting Devereaux's plan to obtain the loan. Devereaux is seeking a cumulative $2,600,000 damages. EII is represented by Barnard Klein.

N.C. Ruling In Piracy

NEW YORK — The Superior Court of North Carolina (Charlotte) has permanently enjoined defendants Eastern Tape Corporation, C&C Sales, Inc. and J. H. Pettus, president of Eastern Tape Corp., vice president of C&C Sales, Inc. and sole stockholder of both corporate defendants against pirating the sound recordings of Liberty/UA, Inc., MCA, Inc., Columbia Broadcasting System, Inc. and Capitol Records, Inc.

Jules E. Yarnell, special counsel to RIAA on record piracy, said that the court also granted the record companies' request for the appointment of a referee to determine the amount of money damages to be awarded to them. He also noted that the court had previously held these defendants in both criminal and civil contempt for violating the terms of previous injunctions against unauthorized duplicators.

Judge Frank W. Snepp, in holding against defendant J. H. Pettus, said, "Here, it would do the plaintiffs little good to secure injunctive relief against the corporate defendants and leave the individual who has been the guiding genius of them free to pirate their product with impunity."

The court dismissed as untenable all the defenses raised by the defendants, including the claims that common law rights attached to sound recordings have been repealed by the North Carolina anti-piracy statute.

MGM Acquires Amaret Label

LOS ANGELES — MGM Records here has acquired a majority interest in Amaret Records, the three-year-old independent headed by Kenny Myers, and will administer and distribute the label immediately.

MGM president Mike Curb emphasized that Amaret will continue to operate as an autonomous subsidiary, with Myers actively heading Amaret. Myers said that he is seeking a national promotion director for the label.

Slated for the first month's release are an LP by Crow and singles by Judy Lynn, G.L. Bernell and Dian Hart. A new single by O.C.S., formerly Orange Colored Sky, is being rushed.

Myers said that licensing agreements with international licensees, record clubs and GRT tape will continue.

Foreign Juke Box Makers

CHICAGO—The Jukebox industry is entering a period of marketing and technological revolution.

For the first time in the industry's history, four import brands of jukeboxes are being marketed in the U.S. Even more precedential, one is a 4-channel stereo machine and another is an 8-track tape cartridge unit, the latter the second tape jukebox to appear within the past 12 months.

Moreover, two of the import brands have furniture style models in the line, part of still another revolution in design, and adding to the competition in this area because two domestic manufacturers are aggressively promoting such home stereo-console like machines (i.e., Rock-Ola and Wurlitzer).

Both tape jukeboxes, interest-

(Continued on page 43)

Musicor, RCA 'Popcorn' Deal

NEW YORK—Musicor Records has signed an agreement with RCA whereby RCA will distribute Hot Butter's single "Popcorn" (Musicor) throughout Mexico and South America.

The deal was negotiated by Art Talmadge, president of Musicor, and Joe Vias, manager of Latin American marketing for RCA.

Chelsea Hits Gold—Fast

NEW YORK—Chelsea Records, in existence for 16 weeks, has its first gold record with Wayne Newton's single, "Daddy Don't You Walk So Fast."

Wes Farrell, president of Chelsea, said that the domestic success of Newton's single and LP has prompted a major campaign for Newton in the international recording and concert market.

Farrell, in conjunction with this campaign, will leave for Europe in early August to complete plans for a five-city Newton concert tour in the fall. London, Paris and Berlin have been selected as sites for Newton's concerts. Other major cities will be announced later.

"Daddy Don't You Walk So Fast" is manufactured and distributed by RCA Records.

Steel Pier, Label, Formed by Hamid

NEW YORK—Steel Pier Records has been formed by George Hamid Jr. of the Steel Pier in Atlantic City, N.J.

The label's first release "The World Famous Steel Pier Big Band Sound," an LP featuring Frankie Lester's orchestra, is due out Monday (31).

Hamid said. "there will be no hard or acid rock on the label." He said that the initial release will be followed by a series of "good music" LP's. The Frankie Lester orchestra, in a promotion campaign for the LP, will embark on a national tour in early fall.

More Late News
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NARAS Studies Plan Ends on Warm Note

NEW YORK — The New York chapter's NARAS Institute Seminar, a program designed to give high school students "a clear choice" in deciding on careers in the music industry, has ended. Jean Kaplow, newly appointed executive director of the New York chapter, expressed gratitude for the "warmth and the good will of the men and women in the field of recording who cooperated so beautifully with the program.

Contrary to nasty rumors, ours is not purely a crass, commercial community, but that it can give when called upon."

The program presented all levels of the industry, from recording to merchandising and promotion. During the opening July 7 session, Tom Morgan (MCA) gave an overall view of the recording field, and Al Grundy of the Institute of Audio Research lectured on the electronics of recording. Continuing that day and the following Tuesday, Sidney Feldman (Mastertone), Don Hahn (A&R), Ray Hall (RCA), Teo Maccro (Columhia), and Stanley Tonkel (Columbia) took groups of students on tour of their studios, allowing them to perform and to handle the controls.

Esmond Edwards (Chess), Tom Morgan (MCA), Tommy Noonan (Polydor), and Bob Thiele (Flying Dutchman) discussed the business aspects of recording. On July 11, the students visited National Recording's studio where Israel Horowitz and Boh Derisco engineered a recording of the All-City Concert Choir.

On the same day, seven executives discussed their respective fields at St. Clement's Church. They were: Selma Brody (children's records), Jane Jarvis (functional music), Shel Kagen (comedy), Paul Kresh (spoken word), Scott Mampe (classical), and Jimmy Owens (jazz).

The topic July t2 was distribution and retailing with lectures by Harry Apostoleris of Alpha and Ben Bernstein of Korvette's.

The seminar divided into groups July 13 with some studying promotion with Mario Medious (Atlantic), Rocky Graze (Buddah), Joe Senkiewlcz (Columhia), and Lillian Seyfert (Flying Dutchman); artist management with Mike Levy of John Levy Associates; a&r from Ron Weisner (Buddah); public relations from Peter Levinson and Neil Witten of Morton Wax Associates, and Nancy Lewis, Sandra Snyder and James Lichtenberg of Buddah. Some attended a special arranging class under Max Morath and Jimmy Owens.

The seminar closed July t4 with the students assembled at the Lincoln Center's Library of Performing Arts to learn about songwriting and copyrights from Horace Ott, Boh Esposito, Norm Weiser (Chappell), and Dave Comhs (ASCAP); legal matters from Dick Jablow (NARAS); record charts from Tommy Noonan; and publicity from Vicki Lewis. Friday's finale was a rap session between the students and Gene McDaniels, Herhie Mann, Bernard Purdy, Johnny Pate, Jimmy Owens, Ernie Calahria, and Barhara Massey.

Kaplow expressed appreciation for the behind-the-scenes help of Clive Davis (Columhia), Rocco Daginestra (RCA), Phil Ramone (A&R), Art Ward (A&R), Sid Feldman (Mastertone), Hal Lustig (National), Herh Moss (Tele General), Dave Rothfeld (Korvettes), Lincoln Center's Joan Canale and Pastor Gene Monnic of St. Clement's Church.

CTI to Cut Jazz Pkg.

NEW YORK—CTI Records will record the CTI Summer jazz package at the Hollywood Bowl Sunday (30).

Peter Paul, CTI talent director, said that the success of "California Concert," recorded last year at the Hollywood Paladium, prompted the new bowl recording.

Scheduled to perform are George Benson, Freddie Hubhard, Huhert Laws, Stanley Turrentine, Hank Crawford, Johnny Hammond, Ron Carter, Airto, Milt Jackson, Joe Farrell, Boh James, Grover Washington Jr., Jack DeJohnette, Jackie and Roy and Esther Phillips. Creed Taylor will supervise the live recording.

CTI, will coordinate merchandising of its album product with the event throughout the local area and will buy print and radio spots as part of major media campaign.

Pickwick Holds Fall Product 'Roundup'

NEW YORK — With a big whoop and holler and a cowboy-oriented theme, Pickwick/33, record wing of Pickwick Intl., unveiled a wagonload of fall product to salesmen and distributors here July 18 at the Steer Palace, Madison Square Garden.

The line consisted of a bonanza of 29 LP's and 26 tapes which ran the gamut in music from Johnny Cash to Nancy Wilson to Woody Herman. Included in the 17 new Pickwick/33 titles are artists such as Joe South, Dean Martin, Nilsson, Melanie, the Edwin Hawkins Singers, and Dionoe Warwicke.

Ten albums and nine Pickwick/8 tapes on Hilltop, country label, included Cash, Jeannie C. Riley, Jerry Lee Lewis, Wanda Jackson, Sonny James and Johnny Paycheck. Two albums were previewed on the Capitol/Pickwick label. These featured Wayne Newton in a solo LP and Newton, Dean Martin, Peggy Lee and others, in another.

Ira Moss, Pickwick/33 president, Ricb Lionetti, the label's marketing director, and the audiovisual showing stressed the opportunities for supermarkets and other types of retail outlets, programs on display units and packaging, the increasing use of television in advertising.

Lionetti unveiled a national dealer sales contest. Prizes are trips to Majorca, Las Vegas and Nassau. A special "points" contest for local rack personnel was also introduced.

Moss cited the need for new ways to bridge the gap between record industry creativity and its methods of distribution and selling. "There is a constantly growing, eager public for records. Knowing this, our faith in our industry and in our company is stronger than ever."

Pickwick's second regional meeting was held July 20; the third is set for Thursday (27) in Los Angeles.

Two M-Media Execs Travel

NEW YORK—Metromedia Records' Mort Weiner, director of marketing and merchandising, and Stan Monteiro, national director of promotions, have completed a promotional tour of radio stations and key dealers in Atlanta, Memphis, Dallas, Houston and Miami, in a campaign for new singles by Metromedia artists Don Marley, Peter Cofield, Butch Patrick, Tim Davis and Bohhy Sherman. The tour was also designed to strengthen Metromedia field relations.

Weiner and Monteiro were accompanied by Steve Jack, newly appointed Southern sales and promotion manager.

Golden Amplifies on Shift Of Wooden Nickel to Coast

LOS ANGELES—Why does a successful small Chicago label, whose principals made some 70 chart records as a production company, begin to shift to Hollywood?

"Overall, the Chicago music scene has gone backwards since a high point around 1968," said Jim Golden, a partner in the RCA custom label, Wooden Nickel. "I feel that one of the main factors in the decline was pressure from Mayor Daley's administration to shut down Chicago rock clubs."

An example of the loss of Chicago's importance as a creative music center was the shutdown of RCA's facilities there, according to Golden. A need to keep on top of RCA's promotion, merchandising and distribution prompted Golden's move to Los Angeles, he said.

"The sad part about the Chicago situation is that the city has a number of clear advantages as a recording base," said Golden. "It's easier to find talented artists because there's less management competition. And you have more time to work at developing an artist. We worked for four years with Megan McDonough. But it's just not a strong enough record center when there's only one major label headquartered in a city, like Mercury is in Chicago."

At present, Wooden Nickel ownership is divided equally between Golden in Los Angeles, Bill Traut in Chicago and Management III chief Jerry Weintrauh in New York. However, Traut may be joining Golden in Los Angeles next year. Wooden Nickel is also in the negotiating stages of adding a fourth partner although details of the deal are not yet being divulged.

Golden founded the USA label in Chicago and had hits with the Buckinghams, the Flock and the Rivieras. He eventually phased out the label and joined with Bill Traut's Dunwich Productions, home of Shades of Knight and the American Breed. Chicago-based Dunwich sought to switch from leasing masters to a full-fledged custom label arrangement. And Jerry Weintraub of Management III put together the RCA deal and entered the partnership.

Wooden Nickel's artist roster includes the Segal-Schwall Blues Band, Styx, David Patton, Megan McDonald and super-personality disk jockey Wolfman Jack, who will be talk-singing contemporary hits in his unique raspy voice.

All in Family; Brubeck Fest

NEW YORK — The Bruheck Family Festival is set for Aug. 11-12 at the Village Gate. The bill will include the Dave Bruheck Quartet featuring Gerry Mulligan, the Darius Brubeck Ensemble, and Chris Bruheck and New Heavenly Blue. Atlantic Records will record the engagement for an upcoming album.

The engagement marks Dave Bruheck's first appearance in a New York club since the mid '60s, and his first "Village" date since 1957. The date also represents the first time both sections of the Village Gate will be utilized simultaneously for one attraction.

Shortly after the Village Gate appearance, the Bruheck Quartet will add former member Paul Desmond on alto saxophone for a tour of New Zealand, Australia, Hong Kong and Japan.

Executive Turntable

NAGLER

GLASSER

KRONDES

Larry Nagler has been appointed assistant to Columbia Records president **Clive Davis.** Nagler was formerly senior partner of Nagler & Schneider, a law firm in Beverly Hills. . . . **Pat Glasser** and **Jimmy Krondes** have joined Metromedia's publishing companies, Sunbeam Music (BMI) and Valando Music (ASCAP). Glasser is West Coast professional manager for the label's publishing firms, Krondes becomes East Coast professional manager. . . . **Jean Kaplow,** previously administrative assistant to producer **Milt Okun** before assuming similar duties for NARAS, has been named executive director of the New York chapter of the Record Academy. . . . **Joseph M. Lookofsky** has been appointed manager, business affairs and assistant to **Murray Deutch,** the president of the United Artists Music Publishing Group. Lookofsky came to the firm three years ago as a law clerk in the legal department of the UA music company.

LOOKOFSKY

RUBIN

WEBER

Lee Lebowitz is leaving Billboard after 21 years with the magazine. He will continue to work with Billboard on a freelance basis as an art director and graphics consultant. . . . **Eddie Gilreath**, who had served Motown Records for five years in national and local promotion capacities, has been named Southern regional promotional director for Warner/Reprise Records, covering all Southern markets. He will be based in Atlanta. . . . **Clarence C. Rubin** has been appointed national sales manager, general licensing, for ASCAP. Rubin has been involved in the society's licensing activities for 35 years. . . . Also, **Louis Weber** has been designated director of broadcast licensing for ASCAP. Weber has been a sales and licensing executive with the society for 20 years. . . . **Steve Borkun,** formerly with Polydor Records' promotion department, has been appointed chief of a new record promotion department for Management III. Borkun's duties will entail promotion in the college markets and one-stops, in addition to working with distributors and rack jobbers in relation to all Management III artists throughout the country.

* * *

John Davis, West Coast promotion director for Elektra Records, has been promoted to national promotion chief. He will relocate to New York, replacing **Fred Ruppert,** who resigned. . . . **Dick Lane** has left the personal management firm of **Richard O. Linke** Associates after four years with the company to start his own Hollywood-based management office. . . . **Michelle DiGrazia** has been named MCA Records publicity director, a promotion from her previous post as assistant director. . . . **David Steinberg,** former vice president of Jay Ger Bernstein Public Relations, is

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"Say...Bwana Mandel! What it is, this 'Choice Cuts' album our sons recorded back in the States?"

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including:
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'Til The Day I Die/Where's My Sunshine?
What Comes Around Goes Around

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Vol. 84 No. 31

Kirshner On Reasons For Oldie Surge

• Continued from page 1

a dearth of contemporary material for the non-writing artist. Hence the backward glances.

Kirshner had a hand, years ago, in developing the writer-artist, independent production company concept. He published and recorded Carole King, Neil Diamond, Neil Sedaka, Barry Mann and others—all writers who recorded in the early Sixties.

"But at that time you wrote for hit singles. That was the most important thing economically—the single. It was not that much of an album market. The LP business really began with the advent of the heavier rock acts," commented Kirshner.

Same Situation

The material being revived for today's tastes is also good for today's market, he said, "they are all the same, personal, boy-girl relationship situations.

"It's an evolution that doesn't change."

Melody making a comeback and softer sounds selling, is a Kirshner theory for 1972. He also thinks that the strongest hits of the heavy-rock era were "melody songs" such as "Light My Fire" by the Doors and "Whole Lotta Love" by Led Zeppelin.

"And there are still men in the industry, Neil Bogart, Mike Curb, Wexler and Ertegun, who are song-conscious and able to build a label because they believe the song is crucial. They do the job today that Mitch Miller did years ago. Although it was the thought that if Miller didn't like my song, I was dead, that started me on the independent production concept," said Kirshner.

Kirshner is involved in a production of a Western musical series for ABC Television. As with his Monkees series, he has cast four unknowns in the part of a rock-country group. The series is in the development stage at present for screening next year.

For all the revivals on the chart, Kirshner feels there is little excitement in today's marketplace—"We're ready for another touchable group, something funky and wholesome."

EDITORIAL

A Boil to Lance

The narrowing of the rackjobbers' profit margin by manufacturers is indicative of critical changes now occurring in the distribution pattern of recorded product. The current malaise, documented this week by David Lieberman and in recent statements by Amos Heilicher and Norm Wienstroer, makes it clear that virtually the entire wholesaling segment of the industry must maneuver carefully and re-evaluate its operation.

The situation is full of ironies: Many distributors, conscious of the rise of the rackjobber in the last 10 years, developed rackjobbing and retail wings in order to protect their stake in the business. Today, distributors are faced with the loss of key lines which have gone into branches, and the rackers are faced with a much rougher attitude on the part of manufacturers whom—the rackers charge—favor the giant discount retail chains.

The seeds of the present dissension contain the potential for change; but how extensive cannot be immediately determined. But it is fortunate, and bodes well for the stability of the industry, that all the gripes are now on the surface rather than hidden underneath the usual spate of platitudinous press releases.

For this open state of affairs we can thank Messrs. Lieberman, Heilicher and Wienstroer who had the courage to speak out when others were too timid. This exposure, at the very least, provides an opportunity for examination and accommodation. The festering boil may yet be lanced.

Lieberman Raps Mfrs.' $$ Hike

• Continued from page 1

stores we started racking. Other rackjobbers have had similar experiences. There are too many mass merchandisers in this country who simply can't be serviced by five or six different distribution sources. They have to have someone do the complete job for them.

"The key to the problem is that manufacturers have cut our profit margin without similarly increasing the price to the stores that buy direct. If we pass on our cost increase to our customer, how can he compete with the volume store that buys direct?"

Rackjobbers, Lieberman said, will be forced to reduce the inventory spread of those firms who have cut their margins. They will stock only hot items that they have to carry. but will be forced to trim the number of slower moving titles.

He said the manufacturer should realize that the rackjobber today represents more than a drug store or a supermarket.

"We carry 5,000 titles," he said, "but we will be forced to keep our customers' inventories down and operate more on a fast turn. We will have trouble retaining our profit margin while we still retain our customers' prices so that they can compete with the direct-buying store."

A chorus of rackjobber protest engulfed the industry last week, but most rackjobbers voiced their concern in off-the-record statements. One giant West Coast-based rackjobber said: "Recent moves by various leading record manufacturers point to a definite planned effort to eliminate the rackjobber. Certain high-paid executives seem to have found a new Messiah in the emergence of the volume cut-rate retail operation. A lot of their reasoning is based upon what they see in Los Angeles, Chicago and New York. What about the rest of the country that they ignore?"

On this point, Lieberman said: "The so-called retail explosion is exciting. It is a thrill to go into a major city's store and see the spread of hundreds of thousands of dollars in record inventory. The manufacturer must realize, however, that this is not the whole record business. They must know that these same retailers whom they admire take key top product and football it in the hope that they will sell some of their other inventory spread.

"In doing so, however, they hurt the customers of mass merchandisers who have been—and continue to be—the backbone of this business."

Latest Protest

Lieberman was the latest to lash out at the perils of price change. In recent weeks, Amos Heilicher, president of Pickwick International and the former president of the National Association of Record Merchandisers (NARM), warned that the new price structure being imposed by some manufacturers "could lead to a chaotic situation" (Billboard, July 15).

The mounting concern among rackjobbers over the narrowed price margins was similarly reflected by Norm Weinstroer, vice president of Musical Isle, St. Louis (Billboard, June 24), when he said that manufacturers are failing to give proper recognition to rackjobbers and the vital role they perform in today's record industry.

Behind-the-scenes protests grew to such proportions last week that Jules Malamud, executive director of NARM, broke his silence with a special statement (see story this issue), thus openly recognizing the price problem for the first time.

NARM's position at best is sensitive in this case inasmuch as its membership today embraces both opposing factions, the rackjobber and the volume record dealer.

NARM SEES TREND AS A BACKWARD STEP

The following statement was issued late last week by Jules Malamud, NARM executive director.

The National Association of Record Merchandisers (NARM) has received from its members numerous complaints of trends in the industry towards the elimination or sharp reduction of functional discounts which historically have permitted the rackjobber to operate profitably and to provide the services that have contributed so greatly to the phenomenal growth of the recorded music industry in the past 15 years.

At this point in time, NARM views such trends as a backward step which will adversely affect the entire industry. The rackjobber has expanded the marketplace for records in uncountable numbers. NARM believes that those who ignore the value of the rack-serviced operations, particularly those in major mass-merchandised retail outlets which have made records and tapes so easily accessible to the consumer market, do the entire industry a disservice.

NARM urges all suppliers to the industry to adopt policies which will permit the rackjobber to continue to operate profitably and to provide the unique services which are so important to both the industry and the consumer. The rackjobber cannot operate profitably unless he receives a functional discount adequate enough to permit him to perform his historical services to his customers.

NARM believes that every supplier to the industry should individually examine and adopt policies which will not undermine the effective and profitable operation of the rackjobber, and which will permit the rackjobber to continue as a legitimate and important part of the recorded music industry.

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Chess/Janus Back to Profits

LOS ANGELES — The Chess/Janus record division of *GRT* has turned the creative and financial corner. In substance, record president Marv Schlachter's efforts are starting to pay off.

Since joining the GRT management team in March of 1971, Schlachter consolidated three record labels and redefined the musical areas in which he would be heading.

Consequently, the quarter ending June 30 will be "profitable," reported Bertil Nordin, GRT's financial vice president, "as compared with a $400,000 loss for the same quarter last year."

As a result of Schlachter's setting the company on a specific contemporary rock and soul/blues musical course, rather than shotgunning other musical areas, the company has hit products.

And by dissolving the three separate staffs which had been operating the Chess, Janus and GRT record labels, he was able to reduce overhead.

In fact, Schlachter is now planning further personnel expansions and intends to put on "sales-oriented promotion men" or "promotion-oriented salesmen" in the Midwest and Southwest. The company has six promotion men and three salesmen.

Additionally, Mancel Warwicke, Dionne's father, is in charge of gospel product on Checker. Warwicke has signed the Harmonizing Four, the Hillsman Singers and the Drinkard Ensemble. Around 15 gospel LP's are released annually.

Although he has separate label entities, Schlachter doesn't go out looking to sign an act specifically for any of his labels. "I look for a situation we can do justice to," he explains.

As a result of reactivating the local office last November—with the hiring of Don Graham and Jack Ross, to handle national promotion and college and FM exploitation, respectively—the label has signed Oliver Walrus, Freddie Hughes, Paul Humphries, broken Potliquor here, and recorded Etta James and the Whispers.

Graham, initially hired to handle national promotion, "is getting

(Continued on page 10)

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Studio Track

By SAM SUTHERLAND

Studio upgrading is one of the more persistent and often dangerous tasks of any facility. Despite continued rumblings by individual operators who feel the rate of equipment obsolescence is nearly suicidal for studio folk, the pressures of competitive studio operation remain.

Among studios that have undergone recent expansion is **Sunwest Recording,** a Hollywood facility which has reported a recent upsurge in business as a central factor in the studio's decision to go ahead with the construction of Studio B, a second, 16-track room. **Howard Weiss,** formerly with the L.A. Record Plant, has provided a glimpse of the new studio, scheduled for completion this month and, hopefully, operative in early August.

Weiss cited the new control room as one of the more innovative aspects to the facility. The room is very small, but Weiss stressed that the design represents a new concept in controlling low-end reproduction under such size limitations. The sound in the room is carefully controlled, affording maximum accuracy for monitoring.

The console is a Quad Eight design, and the tape machine is an Ampex MM-1000. Weiss noted that the studio will be convertible to 24-tracks.

At present, Weiss is heading the operation of the Sunset Boulevard facility and, once the new room is operating, more news about Sunwest should be forthcoming.

* * *

Meanwhile, up the Boulevard at **Sunset Sound,** chief engineer **Bill Robinson** has proudly noted that Sunset's staff has a new man. His name is **John Haeny,** an engineer whose work with artists like Judy Collins has not gone unnoticed. Haeny is working on a project with **Paul Rothchild,** as yet undisclosed.

* * *

Garry George, itinerant writer now with Warner Bros., has cheerfully filled in some recent WB sessions on the West Coast, starting with dates at Warner Bros. Recorders in L.A.

Ry Cooder is in, again produced by **Lenny Waronker,** who handled Cooder's first (with Van Dyke Parks) and second productions. **Lee Herschberg** is engineering. **Ted Templeman** has also been in, producing **Captain Beefheart's** next sides with engineer **Donn Landee.**

At **Western Studios, Claudia Linnear** is working on her first album with **Alan Toussaint** and **Ian Samwell** producing. Most titles are by Toussaint, and **Doug Botnick** is engineer for the sessions.

Up by the Bay, **Stoneground** is finishing an album at **Wally Helder's** San Francisco facility.

* * *

Hot Flash of the Month: From **Arnis Micarelli** of **Interstella Electronic Research and Development Corp.,** in Providence, R.I., comes news of a staggering studio design.

Micarelli has proposed the design of a new 24-track computerized, quadrasonic tape recording complex, 180 Inflight. The structure of the facility will utilize Buckminster Fuller's universal concept of geodesic dome geo-total envelopes.

According to Micarelli, "Each outer hemisphere will contain an inner geodesic dome that is completely isolated mechanically from the outer sphere by means of hydraulic suspension. This concept will allow us the lowest noise level attainable for recording in a complete sound isolated environment. Furthermore, each triangular frame of the inner geodesic domes will have a suspended wooden triangular plane covered with a pyramid foam covering pattern. The idea of pyramid foam covering material originates from NASA Space Center. Here, complete rooms are covered with foam patterns to simulate outer space (infinite solid plane)."

The proposed recording console and associated computer would incorporate "universal space-flight navigation, rather than flat plane sound recording and reproduction." Noise reduction via the DBX system and an Ampex 1100 24-track machine would, Micarelli said, afford masters without the usual leakage and noise problems, and the entire console would be set up for programming the associated data storage tape system. Preprogrammed quadrasonic or stereo sound energy panning patterns, such as spirals and figure-eights, would also be integrated into the computerized operation.

While Micarelli does not state when the complex would be completed, he does note that his firm seeks support from the industry, through company personnel and artists themselves. Further information about the complex, and about the exact nature of the proposal, may be obtained from Micarelli, c/o the company, at 44 Washington St., Providence, R.I. 02903.

Catching up on sessions at **Muscle Shoals Sound Studios, Sam Duncan** has noted June sessions with **Don Nix, Boz Scaggs** for Columbia, and **Bobby Manuel** of Stax has produced sessions for **Ben Atkins** and **Stephan Anderson,** individually

This month, **Brad Shapiro** is producing **Johnny Adams'** dates for Atlantic. And **Chris Blackwell** of Island Records will be producing a personality as yet unrevealed to the MSS staff. **Al Jackson** and **Jim Stewart** of Stax are also scheduled to be in, and **Russ Titelman** of Warner Bros. will be producing **Barry Goldberg,** starring as "The Lonely Jew."

* * *

Stephen Stills and **Manassas** were recorded live at the Miami Jai Alai Fronton during the World Dolphin Foundation concert. **Ron and Howard Albert** handled the gig, using Criteria's remote equipment. Also featured were **John Sebastain** and **Fred Neil,** and proceeds were slated to go to the Foundation.

Jerry Regovoy has noted that **Bob Morgan,** formerly manager of Sound Exchange, has now taken over as manager of the **Hit Factory,** freeing Ragovoy to "sneak out" for more production work and writing.

* * *

Creative Workshop, an 8-track Nashville facility, appears to be doing quite nicely without more elaborate gear: **Dick Heard** has been producing promotional spots for the Marine Corps, pulling in such notaries as **Tom T. Hall, Tex Ritter, Wilma Burgess, Nat Stuckey, Penny DeHaven** and a list that just won't quit.

Tom Sears has also been in, produced by **Bud Reneau,** with **Kenny Buttrey, Jack Williams, Bobby Wood** and **Eddie Hinton** backing him. Uni Records band, White Duck, has also been in, producing a single with producer Buzz Cason.

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MUSIC BANK CUTS SATINS

NEW YORK — Music Bank Productions has recorded the original rock group the 5 Satins' "Fate Has a Brother" and "All I Need Is You."

The new releases, produced by Jay Warner, mark the first time in several years that the group has recorded at MBP. Warner is also preparing to record the second LP of Paul Carney, son of comedian Art Carney.

London Pub, Lovemeter Tie

NEW YORK—Burlington-Felsted Music, the publishing subsidiary of London Records, has formed an association with Lovemeter Music, the Pittsburgh firm headed by Delsey McKay.

As a result of the deal, a single by Miss McKay will be released this month on London. Eddie Dean, Burlington professional manager, announced the record move.

"I've Been There," composed by Miss McKay, has been released by Decca in England for Les Reed's Chapter One Records, produced by Jack Baverstock.

Miss McKay's associates in Lovemeter are Ray Blair, Joe Ahle and Arthur Powell. Miss McKay and Powell are also working on "Christ the Man," a musical tableau depicting Christ as black, which is being projected for film and television adaptation following a Pittsburgh presentation.

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RCA Registers Peak Qtr. Sales, Earnings

NEW YORK—RCA sales and earnings in the second quarter of 1972 have established all-time records, and sales in the first half also achieved a new high, said Robert W. Sarnoff, chairman and chief executive officer of the corporation.

Net profit for the second quarter was $40.1 million, he stated, an increase of 14 percent over 1971 second quarter earnings from continuing operations and 106 percent over reported net income for the same period. The reported net income for the 1971 period included a $15.7 million loss from computer-related operations that were discontinued last September.

Earnings per common share for the second quarter were 52 cents, compared with 46 cents for continuing operations in the second quarter of 1971 and 25 cents for reported income, including discontinued operations.

Sales for the second quarter of 1972 were $925 million. This was an increase of 9 percent over sales of $850 million from continuing operations in 1971's comparable period. Including discontinued operations, the total was slightly above the quarter's previous record reported sales of $903 million in 1971.

Earnings in the first half of 1972 were $76.4 million, an increase of 12 percent over continuing operations for the comparable period last year and 76 percent over reported net income for that period. The 1971 reported net income included a loss of $24.9 million from discontinued operations.

Earnings per share in the first six months of this year were 99 cents. This compared with 88 cents for continuing operations and 55 cents for reported net income in the same period in 1971.

Sales in the first half were a record $1.85 billion. This was an increase of 10 percent over sales of $1.69 billion from continuing

(Continued on page 58)

Voter Drives At Major Gigs

• Continued from page 1

the nonpartisan Youth Citizenship Fund of Washington, D.C. Farley will headquarter at the offices of the public service Stern Concern, 260 S. Beverly Drive, Beverly Hills, Calif. (Phone 213—275-0135).

Also, Farley will coordinate all information on what radio spot announcements, posters and records are available to radio stations or local registration groups nationally. The first tour he will be setting registration work for is this summer's Chicago dates.

Billboard has consistently supported music industry involvement in youth voter registration. A special section with complete information on the subject was carried in the Mar. 11 issue. A number of major artists and record labels have been active in helping register 18-year-olds eligible to vote for the first time. Youth vote is an issue supported by both the Republicans and the Democrats.

Pickwick Net Income Up 27%

NEW YORK—Pickwick International, in the fiscal year 1972, ended April 30, had a net income increase of 27.3 percent to $6,230,533 from $4,892,478 during the previous fiscal year. Net sales were up 18.6 percent to $117,673,963 as compared with $99,246,467. Earnings per share increased 21 percent to $1.48 as against $1.22.

Profits Up At Disney

NEW YORK — Walt Disney Productions has reported increased revenues and net income for the third quarter and for the first nine months of its current fiscal year.

Net income (unaudited) for the quarter ended July 1, 1972, was $10,259,000 or 73 cents per share on 13,802,000 average common shares outstanding as compared with $6,749,000 or 51 cents per share on 13,044,000 average common shares ontstanding July 1, 1971.

Net income (unaudited), for the nine months period ended July 1, 1972, was $24,668,000 or $1.79 per share as compared with $16,373,000 or $1.26 per share July 1, 1971.

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Z.Z. on UA
UNITED ARTISTS RECORDS

Lewis Building La. Store Chain; Hints Franchise

• Continued from page 1

ner of Stan's Record Shop even beyond the state.

"I think I've about saturated Shreveport with retail stores, so I'm now thinking of opening stores in the smaller towns 100-to-250 miles from here. There are a lot of small towns just hurting for records . . . for full-line record shops. Because people know me so well as the result of 20 years of radio advertising on stations such as KWKH here and a major Little Rock station and XERF in Del Rio, I think I can franchise the name." He said that each of the stores to he franchised would have to operate with the same standards as his Shreveport stores. And they would have to be full-line stores.

"In order to succeed in the retail, you have to carry more than the rackjobbers do. You've got to carry all of the oldies, for example. It takes anywhere from $60,000 to $75,000 in product to stock a new store, hut you have to have something to sell."

Radio Boomed Name

Lewis who started with a mail-order record operation at night while working during the day in his father's grocery store, bought a small store in Shreveport with his savings. Four years later, he left the grocery business to join his hard-working wife in the record store. Via radio shows on KWKH, the station that's now KAAY in Little Rock and XERF, "Stan the Record Man" became a byword throughout the South and Southwest. Most of the business in those days was mail order "because there weren't many record shops around . . . people lived in the country . . . and the racks were in every drugstore and grocery store," Lewis said.

As racks became common, Lewis expanded into racks and cut down on his mail order operation and now has more than 150 locations in Arkansas, Louisiana, Oklahoma, Texas, Alabama, and parts of Florida and Tennessee. This eight-year-old phase of his business, known as Stan's Record Service, employs 13 full-time sales people.

Already, though, he'd been active in distribution and in the operation of a one-stop. Today, Lewis either distributes or one-stops every label of any caliber. He's also a distributor for tape eartridge and cassette lines such as Craig, Motorola, and Automatic Radio. All of his retail stores sell tape equipment and sales are quite strong.

Besides all of his other businesses, Lewis also has four record labels of his own, Jewel, Paula, Ronn, and Whit.

STAN LEWIS, Shreveport independent record distributor and retail chain operator, watches as Louisiana governor Edwin Edwards signs into law a hill against bootlegging and piracy in the state (Billboard, July 15). Lewis practically lived in the state capital of Baton Rouge a month in order to help the bill get passed. Lewis is also president of Jewel/Paula Records as well as a one-stop operation.

Market Quotations

As of closing, Thursday, July 20, 1972

NAME	1972 High	1972 Low	Week's Vol. In 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	68	19¼	18⅛	18⅞	+ ¼
A&E Plastik Pak Co.	12⅞	3⅝	167	6⅛	5⅞	6	+ ⅛
ABC	78	25	666	76⅜	73⅞	74	− 1
Ampex	25⅞	7	766	7½	7	7⅜	+ ¼
Automatic Radio	14¼	5	111	7¼	6½	7	− ⅛
ARA	178	117	230	168	161½	164	− 2
Avco Corp.	20⅞	12½	568	14⅞	14¼	14⅝	− ⅛
Avnet	15⅝	8¼	523	11⅜	10⅝	10¾	− ⅝
Bell & Howell	72	32⅛	518	69	66	66	− 2¼
Capitol Ind.	21⅞	6¼	120	7⅛	6⅜	6⅜	− ⅜
Certron	8⅜	2⅛	154	3¼	3	3	− ¼
CBS	57⅞	30⅛	1226	55¼	53⅝	56	+ 2
Columbia Pictures	17⅜	6⅝	418	12⅛	11	11⅜	− ¼
Craig Corp.	9	2⅜	652	8⅛	6¾	7½	+ ⅝
Creative Management	17¾	7⅝	63	12	10¾	10¾	− ⅜
Disney, Walt	196	77	442	188¼	181¼	185¾	+ 1½
EMI	6	3	53	4⅜	4⅛	4¼	Unch.
General Electric	70¼	52⅞	2323	64⅞	62⅝	62⅝	− 1⅜
Gulf + Western	44¾	19	797	35⅞	33⅜	33⅞	− ½
Hammond Corp.	13⅞	8½	119	9¾	9¼	9¾	+ ⅜
Handleman	47	29	14261	13¾	10½	12¾	− 9
Harvey Group	8⅞	3⅛	39	5⅜	4⅞	5	− ¼
Instruments Systems	12	4⅜	476	4¾	4⅛	4¼	− ⅛
ITT	67⅜	45⅞	2090	52⅛	50⅞	51⅛	− ¾
Interstate United	13½	6	156	8	7½	7⅝	− ¼
Macke	16½	8⅜	214	13⅞	12¾	13	Unch.
Matsushita Electric Ind.	28⅝	16¼	1300	24⅝	23	24¼	+ ⅛
Mattel Inc.	52¼	18⅝	612	22¾	21⅜	21½	− 1½
MCA	35¾	17¾	160	26¾	24¼	24⅜	− 2
Memorex	79½	19¼	1174	25⅝	22½	24⅛	− ⅜
MGM	26⅞	15½	114	17½	16¾	16⅞	− ½
Metromedia	39	17¾	522	36	34	36	+ 2⅛
3M	83⅜	74¾	831	81⅞	78⅛	78¾	+ ½
Motorola	122¾	51½	616	115⅞	112¼	113	Unch.
No. American Philips	39¾	21⅞	591	35⅞	34	35½	+ 1⅜
Pickwick International	51½	32	761	46½	43¼	44	+ ¼
Playboy Enterprises	25⅛	16¾	222	18⅝	17½	17⅞	+ ⅝
RCA	45	26	3190	34¾	32¼	34⅜	+ 1⅝
Servmat	40¼	25½	168	32⅞	32⅛	32¼	+ ⅜
Sony Corp.	44¼	14¼	989	39	36⅞	38⅜	+ ⅛
Superscope	32⅜	9⅛	326	14⅛	12⅜	13	− ⅞
Tandy Corp.	49	30⅜	921	38	36¼	36¼	− ¾
Telex	22⅜	7¾	1256	8¾	8	8⅛	− ⅜
Tenna Corp.	11½	4¼	179	7⅜	6¾	7⅛	− ⅜
Transamerica	22½	13⅞	2193	17½	16¾	17½	+ ½
Triangle	22¾	14⅜	47	16	15½	15⅝	Unch.
20th Century-Fox	17	7⅜	484	9⅞	9½	9⅝	+ ⅛
Vendo	19½	9⅞	180	17¼	15⅝	15⅞	− 1⅛
Viewlex	12⅞	5⅝	323	7⅛	6⅜	6⅜	− ⅜
Warner Communications	50¼	25⅞	2688	45⅜	42	42½	− 2⅛
Wurlitzer	20¼	10⅛	45	16½	15⅞	16⅛	− ⅜
Zenith	54⅞	36⅜	465	43½	41½	41⅞	− 1⅞

As of closing, Thursday, July 20, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO	6½	5¼	6½
Bally Mfg. Corp.	45½	42	46
Cartridge TV	25⅝	23¼	24¼
Data Packaging	6½	6¼	6¼
GRT Corp.	3⅝	3¼	3¼
Gates Learjet	14⅞	13¼	13
Goody, Sam	7	6¾	6¾
Koss Electronics	11	10¾	10¾

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
Magnetic Tape Eng.	5½	5	4⅝
M. Josephson Assoc.	15	14¼	15
Mills Music	12	11½	12
NMC	10⅝	9	11
Recoton	4	4	4
Telecor Inc.	30¼	28½	27
Teletronics Int.	11½	10	10¼
United Record Tape	3	2⅛	3

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

Handleman Earnings Dip

DETROIT—Handleman Co. has reported that preliminary figures for the fiscal year ended April 30 indicate sales were approximately $105,694,000, compared with $105,305,000 for the previous year.

Net earnings were approximately $5,401,000 or $1.22 per share, compared with net earnings of $6,311,000 or $1.42 per share for the prior year.

According to company president, David Handleman, the decline in earnings for the year is attributable to several factors. Sales for the fourth quarter that ended April 30 were approximately $2,847,000 less than sales realized in the fourth quarter of the preceding year. He also said the sales decline occurred primarily in product having a higher profit margin. He added that net earnings were further adversely affected by increases in operating expenses and by inventory and other year-end adjustments.

Handleman said he is encouraged with the present sales trend that is resulting in a higher sales level for the present quarter ending July 31 than for last year's period. Because of continuing pressure on profit margins, it is expected that earnings for the present quarter will be below earnings for the corresponding period last year.

Chess/Janus

• Continued from page 8

more involved in the daily basis of heading the West Coast office," Schlachter said. Having this local outlet allows the company to exert a more important posture in dealing with artists and producers. "It can only become more important," Schlachter said.

A&M Aligns With Sansui 'Q' Concept

• Continued from page 1

stressed that A&M is not yet locked into any long-term quadraphonic concert allegiance or any particular system.

Gil Friesen, A&M vice president for administration and creative services, said, "We're looking to please the consumer. Our major consideration will be quality, and the preferred sound from the Sansui system certainly had a bearing on our decision. People who buy these disks will expect the very best musical quality, and we aim to give it to them."

The Joan Baez 4-channel remix was made by Nashville producer Norbert Putman, who co-produced the "Come From the Shadows" album with the artist.

ROLLING STONES 1972 U.S. TOUR

Achievement Awards

Bill Owens & Brian Murphey	☆	The See Vancouver First Award
Bill Graham	☆	The Silver Megaphone Award
Barry Imhoff	☆	The Chocolate Mousse Award
Sepp Donahower	☆	The Dean Martin Award
Barry Fey	☆	The Mario Lanza Award
Howard Stein	☆	The Betty Crocker Award
Frank Fried	☆	The Crew Catering Award
Tony Ruffino	☆	The Get-Away Award
Larry Magid	☆	The "I'm not doing this for the money" Award
Ron Delsener	☆	The Clean Stage Award
Mike & Jules Belkin	☆	The Stones and Strippers Award
Bob Bergeris	☆	The Nice Guy Award
Peter Larsen	☆	The "Sorry did I wake you? We're very proud of the building" Award
Donald K. Donald	☆	The Above & Beyond the Call of Duty Award
Don Law	☆	The Captain Marvel Award
Dupuy Bateman III	☆	The Cub Promoter Award
Tim Tormey	☆	The Last Fling Award
Ampeg	☆	The "Who is Rich Mandalla Anyway?" Award
Asterisk Associates Inc.	☆	The From Florence With Love Award
Avis	☆	The We've Never Tried So Hard Award
Clark Transfer	☆	The See America Plan Award
Consolidated Edification	☆	The Mirror Design Award
Gibson & Stromberg	☆	The "Sorry we've only got 12 Press Tickets" Award
McCulloch International	☆	The Somewhere Over The Rainbow Award
Journeys Near & Far (Sara Ripley)	☆	The Lack of Turbulance Award
Tycobrahe	☆	The Indurance Award

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Management III Seeks to Package, Produce 'Blues'

LOS ANGELES — Management III is seeking to package and co-produce a documentary feature film about its client, thes Moody Blues. The film would feature musical scenes from the group's upcoming autumn tour of the U.S. And it would also show the Moody Blues living as neighbors in the village of Cobham, outside London and working on new material in their full-scale production facilities.

According to Management III executive Sid Bernstein, remembered as the promoter of the Beatles and Grank Funk Railroad concerts at Shea Satdium in New York, contemporary personal management must constantly attempt to expand the media base of clients.

As example, Bernstein cited the appearance of client John Denver in two documentary TV specials dealing with ecology. Similarly, When Mary Travers of Peter, Paul & Mary fame, signed for the BBC-TV specials last winter, she wound up moving into the writing and production of her own shows.

Sal Bonafede of Management III's Los Angeles office said that the firm is pushing to get pianist Peter Nero into film scoring on a regular basis. "It's absurd that a musician like him has only scored a movie or two in his whole career."

"A manager must do more than wait for hits," said Bernstein. "He must innovate packages. An artist with one hit can either die in three months or with proper management can go on for years on that one hit, as long as he keeps making good music."

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From The Music Capitals of the World

DOMESTIC

NEW YORK

Capitol's **Linda Ronstadt** returns to the Bitter End, Wednesday-Sunday (26-30) for her first appearance there in two years. Next, she plays Lenny's on the Turnpike, Danvers, Mass., Aug. 1-6, and follows with a Stockbridge, Mass. concert on Aug. 8. . . . **David Buskin,** Epic artist, has returned from London where he taped two BBC-TV shows, one as a solo and the other as Mary Travers' guest. He will perform at Banana Fish Park, Brooklyn, Tuesday-Thursday (25-27). . . . UA's **Nitty Gritty Dirt Band** are vacationing after their gig with Rowan & Martin at the Sahara in Las Vegas. The group is scheduled for a return engagement at the Sahara, Aug. 28-Sept. 10, followed by a lengthy college tour. . . . **Henry Gross,** ABC artist, is continuing his Northeast tour. On the bill with Gross will be **Commander Cody & His Lost Planet Airmen.** Dates include Asbury Park, N.J., Aug. 10 and Constitution Hall, Washington.

Neighborhood recording group **Rastus** is at the Whiskey Au Go Go, Los Angeles, Aug. 2-6. The booking is Rastus' first major date in conjunction with the release of their forthcoming album, "Steamin'." . . . **Sly, Slick, and Wicked** are on their first tour as Paramount artists, to promote their recently released single, "Stay My Love." Stops include Davis' Club, Youngstown, Ohio, until Sunday (23); Harper's Inn, Knoxville, Tenn., Wednesday-Friday (26-28); and the Bill Matthews Show in Huntsville, Ala., Saturday & Sunday (29-30). . . . **Dr. Hook & the Medicine Show** appear Aug. 5 at Convention Hall, Asbury Park, N.J. On Aug. 20 they'll participate in the WOR-FM, New York concert. . . . In support of his new album, "American Gothic," Elektra artist **David Ackles** is touring the U.S. for the first time in over two years in a series of club dates. The itinerary: Main Point, Philadelphia until Sunday (23); Quiet Knight, Chicago, Wednesday-Sunday (26-30); Cellar Door, Washington, D.C., July 31-Aug. 5; and the Troubadour, Los Angeles, Aug. 8-13.

Woody Allen plays clarinet with the Dixieland Band Monday nights at Michael's New-Pub, while singer-pianist **Jerry Scott** is in residence Tuesdays through Saturdays. . . . The **Margn Lewis Set,** female rock group, will back **Beverly Bremers** when the Scepter artist opens at Kitten's Korner, Augusta, Ga. on Monday (31). . . . **Jnanne Jonas,** who records for Bell, has left the New York cast of "Godspell" to act in the film version of the off-Broadway musical. . . . **Richard Wach** of **Dick Lavsky's** Music House has edited Lavsky's original music for a 30-second composition for an Underwood Deviled Ham TV commercial. **Mike Michaels,** also of the Music House, coordinated the Lavsky music for a 30-

(Continued on page 14)

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Talent In Action

WEATHER REPORT

Lighthouse, Los Angeles

The rock audience has always been willing to make a place for a free-form jazz act or two. The less structured genre of jazz seems to fit best with ears tuned to multi-directional rock guitar leads. Charles Lloyd was probably the frist jazzman featured on the Fillmore circuit and more recently Miles Davis captured a large new audience with his free-form albums, as did Davis' guitarist John McLaughlin with his Mahavishnu Orchestra.

Still another Columbia free jazz act with wide appeal is Weather Report, and from the enthusiastic young weekday crowds at this beachside jazz room it may have the biggest potential of them all. The group is fronted by veterans Wayne Shorter on saxophones and Joe Zawinul playing an electric piano hooked up to a variety of modulators and synthesizer boxes. Eric Gravett maintains a complex drum beat at all times, Miroslav Vitous is the virtuoso bassist and Dom Um Romao is the percussionist who takes amazing solos on the birimbau, an African one-string.

Most of the time all five seem to be soloing simultaneously in the most complex patterns possible. Their pieces are long, two or three per set, and the overall effect of the music is hypnotic in a particularly demanding way.

NAT FREEDLAND

ANNE MURRAY ENGLAND DAN & JOHN FORD COLEY

Troubadour, Los Angeles

Anne Murray established beyond doubt here that she's Copacabana material . . . or any club in Las Vegas or the world. Yet, she's also today, and an audience of younger demographics enjoyed country-flavored tunes such as "Bread My Mind" and "Cotton Jenny." The band backing her lifted the entire performance out of the realm of country. You can't call it rock and you shouldn't call it progressive folk, but, with a saxophone and organ driving in usual instruments you'd find in a country band, the show was exciting and dramatic.

With her vocal styling, it was obvious that you could put Anne Murray in front of an orchestra and she would blend well in any supper club in the world, while with her current group she scores quite well with young adults.

Opening act was England Dan & John Ford Coley. Out of Texas, the group is really a trio that writes most of its own material. Their tunes during the night ranged from "Simone" to "What I'm Doing" and Coley proved quite flexible on several instruments, including banjo on a country-flavored tune called "I'm Home." They also performed extremely well on "Free the People," from their recent album.

CLAUDE HALL

JACK JONES

Century Plaza Hotel, Los Angeles

Jack Jones has become one of the most imaginative of supper club singers, drawing on top contemporary material to an extent that few of his rivals would dare. Particularly original was his medley of Bread bits by David Gates. Another offbeat touch was a film short of urban love which accompanied his singing of Carly Simon's "That's the Way I Always Heard It Should Be." Jones sang the plaint in duet with a tape of his girl friend, English actress Susan George of "Straw Dogs" fame. Miss George was at ringside, as was Jones' mother, former film actress Irene Hervey.

Although he hasn't deserted his tuxedo, Jones' hair has become neatly shoulder-length and his boyish face is beginning to take on an attractive cragginess. He is also minimizing the full, clear tones which trademarked his light baritone, in favor of the more slurred, casual styling of the rock singer. It's a new vocal approach for him and one he hasn't completely accustomed himself to yet.

Jones still remains the relaxed but compelling showman, with a welcome gift for putting across his between-songs humor. A sad background to his enthusiastically received engagement here is that the Century Plaza management is rumored unlikely to reopen its Vegas-style Westside Room after the August hiatus.

NAT FREEDLAND

STEPHEN STILLS & MANASSAS

Hollywood Bowl, Los Angeles

This new band's triple blending of country with rock with Latin spices, churns up a gumbo which has delicacies to appeal to many tastes. The septet put on an almost three-hour program Sunday (16) which titilated and delighted the crowd.

Stills was hoarse and it affected his power to belt out his solos. But with true showmanship, he worked hard to please his young listeners.

Stills and Chris Hillman (who gained fame with the Byrds), got into some nifty vocal duets with Hillman's soft, gentle voice lending a lovely touch to what was generally an evening of high-energy music.

This energy was built on the individual power plays of drummer Dallas Taylor, electric pianist/organist Paul Harris, steel guitarist Al Perkins, bassist Fuzzy Samuels and Latin percussionist Jo Lala.

The off-beat combination of Lala beating on his congas and timbales and Perkin's gliding steel guitar runs produced a hybrid sound which showcases the metamorphosis condition of pop music today.

If there is one criticism it is that the show ran too long. The band's dynamics, its affinity for country tunes, the inclusion of a fiddle player on the portion which Stills called "sitting down and getting country" were all well executed.

ELIOT TIEGEL

SUPREMES TEMPTATIONS

Grove, Los Angeles

This is a polished, slick, programmed program which scores on all counts. There is visual excitement as the five Tempts do their polished programmed slickly programmed movement steps to accentuate their music; the three Supremes have their own body English and gracious arm movements.

There is flowing music involving delicate harmonies and an appreciation for the lyrical content of the songs.

This July 5 opening marked the first time both acts have appeared together in the Ambassador's prestigeous nightclub. The format of the one-hour, 45-minute pro-

(Continued on page 14)

Signings

Ursa Major has signed with RCA. The group's debut album for the label, which bears the act's name, will be released immediately. Ursa Major is now on a multi-city tour with **Alice Cooper,** their producer. . . . Singer-composer **Margie Joseph** has signed with Atlantic. The artist is busy recording in the company's New York studios, and is being produced by **Arif Mardin** for forthcoming singles and LP. Atlantic will boost Miss Joseph's future product with a national advertising, publicity and promotion campaign and heavy trade and dealer merchandising. . . . **Grindl,** a New York-based band, has signed with Elektra. The group's first single, co-produced by **Robert W. Zachary Jr.** and **Michael Rosa,** is slated for release later this summer. . . . Scepter's **Beverly Bremers** has signed with Associated Booking Corp. . . . **Lori Lieberman** has signed with Capitol, and her initial album for the label, "Lori Lieberman," produced by **Charles Fox** and **Norman Gimbel,** was recently released. . . . **Sammy Kaye** has signed with Project 3. His first LP for the company is in four-channel and features "If You've Got the Time."

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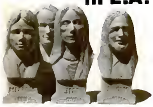

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Tillotson Overcomes Snag on Promotion

LAS VEGAS—Promotions for artists appearing in hotels must conform to hotel tipping and bookkeeping structures. A case in point was a proposed promotion for Buddah artist Johnny Tillotson, who opens Thursday (27) in the Sahara's Cashar Theater.

"We wanted to invite every cabdriver to see the show with the first two drinks free," a spokesman for the singer said. "Johnny would have paid for the first two drinks, out of his own pocket, at 25-cents a drink. The problem became one of the drinks being completely free or the cabdrivers charged the full amount."

Under customer-paying circumstances, an automatic tip is built into the bill, plus the customer putting down the customary tip. If the check is free the hotel assumes the 15 percent built-in tip. Consequently, any promotion that is a partial payment, as in the proposed Tillotson promotion, disrupts the hotel's bookkeeping and built-in tip system.

Instead, Tillotson has mailed to the 1,000 Las Vegas cabdrivers a copy of his latest Buddah release with a personal note in what is described as a "subtle type of promotion." The singer expresses hope that the cabdrivers will come see the show and then " 'stop backstage afterwards' ."

"We're after a word-of-mouth campaign," said Tillotson's representative. "There are certain people such as cabdrivers, barbers and beauty operators who have direct daily contact with the public and we're after their support. We are also planning promotions with some of the local barbers and beauty operators. We did this last year and it proved to be a valuable promotion."

A Hot Concert Summer For Stein Enterprises

NEW YORK — Howard Stein Enterprises, Inc. anticipates the most active summer season of productions since the inception of the organization. Concerts in New York, Atlanta, Miami, Chicago, Minneapolis-St. Paul and Knoxville will offer a wide range of acts.

The first New York market production was Bette Midler at Carnegie Hall, a concert which sold out, grossing $16,500. With the exception of one date at the Academy of Music, the organization's activities will be entirely outdoors, via concerts in Gaelic Park in the Bronx. Acts will include Allman Bros. Band, Captain Beyond and Strawbs (17); Jeff Beck Group, Argent, Flash, Blue Oyster Cult (Aug. 2); Yes, J. Geils Band (16); Humble Pie, Edgar Winter (22); Deep Purple, Fleetwood Mac, Silverhead (30). Tentatively scheduled is the Jefferson Airplane (13 or 14).

Atlanta productions began with Procol Harum and Eagles at the Sports Arena, site for a concert by Uriah Heep, John Baldry, White Trash (19). Also in July, Black Sabbath will perform at the Municipal Auditorium (22), with a $15,000 gross potential. August dates at the Audiorium will include the James Gang, Deep Purple, Fleetwood Mac and Allman Bros. Band.

In addition to successful promotions already completed in Miami at the Miami-Hollywood Sportatorium, and in Chicago at the Arie Crown Theatre, Stein will promote Alice Cooper at the Amphitheatre (28) in Chicago, and, at the Arie Crown, Jeff Beck, Argent and Blue Oyster Cult (Aug. 8).

In the Minneapolis-St. Paul market, Stein is introducing concerts at the Minneapolis Armory, a 7,000 capacity facility with a potential gross of $35,000. An advertising campaign for the Armory has been implemented, utilizing Stein's "Harlow" logo and a military motif in advertising and promotional materials. Grand opening for the Armory will feature Alice Cooper (July 27), with Emerson, Lake & Palmer (Aug. 10) and Black Sabbath (28) to follow.

Stein also promoted Rolling Stones dates in Minneapolis, grossing $105,000, and Knoxville, grossing $40,000.

From The Music Capitals of the World

DOMESTIC

• Continued from page 12

second and 60-second Vita Norwegian Casserole TV spot.

Dennis Stoner of **Rare Earth** will perform at the Mercer Arts Center, Monday-Sunday (24-30) in his first New York appearance. . . . At the Sirocco nightclub is a new Greek-Israeli revue, "From Athens to Tel Aviv," starring Greek singer **Mina Margaritis**, Israeli singer **David Ben Hayon**, **Judy Kochba** and **Vakis Topaganian**, the **Sirocco Dancing Waiters** and the **Nikos Halkias Orchestra**. The show will be presented at the Sirocco through late August. . . . Songstress **Linda Sebastian** at Tamarack Lodge, Greenfield Park, N. Y., Friday (28). . . . Singer **Don Anthony** will act in summer stock in August. . . . **John Silberman** of N. W. Ayer has written songs for two 60-second radio commercials for General Motors. Produced by David Lucas Associates, both spots are part of a GM safety campaign against speeding and drunken driving. **Tom McFaul**, creative supervisor for David Lucas Associates, arranged for the commercials, which were produced at The Warehouse Inc. . . . **Al Ham** will record a new album with Metromedia's **Hillside Singers** when he returns to New York from London. . . . Rock act **Trap & Co.** will be at Trude Heller's until Sunday (30). **DAN BOTTSTEIN**

LOS ANGELES

The original five **Byrds** will reunite for an Asylum album with **Roger McGuinn** on loanout from Columbia. Material and producer to be announced. . . . **Wolfman Jack's** Sunset Strip billboard was bought by nine grateful local promotion men, with the effort led by Atlantic's **John Fisher**. . . . **Ike & Tina Turner's** live KMET broadcast from their Bolic Studios will be syndicated over all Metromedia FM stations. The show went over an hour when general manager **Dave Moorhead** called for an encore.

Celebrity names who have seen a flying saucer should contact **Dr. Stanton Friedman** at California UFO Research Institute, Box 941, Lawndale, Ca. 90260. He's collected statements from **Sammy Davis Jr.** and **Robert Q. Lewis**. . . . **Tony McPhee**, lead guitarist of the **Groundhogs**, broke his wrist falling off a horse after the Pocono Music

(Continued on page 44)

Talent In Action

• Continued from page 12

gram was broken into segments with the girls appearing first briefly then being joined by their male associates. Then the gals left and the Tempts performed. The girls next had the spotlight and for the finale all the performers had a glorious jam together.

The over-all effect was a perpetual level of funky emotion, where the emphasis was on bandclapping, big-beat tunes, with the soft, subtle types of message tunes coming in second.

The Tempt's interpretation of "Ain't No Sunshine" was a refreshing bit of harmonic artistry coupled with shoulder shakes, and hip slapping. The quintet performed 14 tunes in 45 minutes, ending with the dynamic "Ball of Confusion." Their own rhythm section provided the kick for the hotel's 26-piece orchestra.

The current Supremes (Lynda Lawrence, Jean Terrell and Mary Love) are a more open, individual act than in the past. There are more solo opportunities while their sound retains its harmonic strength.

Jean Terrell's solos are churchy gospelish and she fits the role formerly played by Diana Ross. Her "Bridge Over Troubled Waters" showcased her powerful shouting quality. She blended beautifully on "MacArthur Park" in which the coloring was soft and silken. The girls offered polish to nine numbers—their oldies and some MOR and current titles—before the closing selection with the Tempts of "Rhythm of Life."

ELIOT TIEGEL

WINGS

Olympia, Paris

Paul McCartney made a triumphal return at the Olympia, with his band, Wings, for a two-concert stint eight years after appearing with the Beatles.

The concert came alive in the second half when McCartney, on electric piano, sang a loudly acclaimed "Maybe I'm Amazed" and a lovely new song "My Love," easily his best written piece since the Beatles split. "Mary Had a Little Lamb" was well received.

Throughout most of the set, Paul played bass and was accompanied by two fine guitarists, Denny Laine and Henry McCullough, with strong drumming from Danny Seiwell. The band shows every sign of becoming a tight, coordinated group, although the inexperience of Linda McCartney both as a singer and keyboard player is still disconcertingly apparent. The band gains from the solo talents of Laine, who sang well on his own "Say You Don't Mind" and McCullough, whose blues guitar was good on "Henry's Blue."

The show stopper was "High High High," which left the audience clamoring for more.

SWALLOW

Paul's Mall, Boston

Perhaps one explanation for the much-publicized decline in single, awesome acts is simply a geographical fact: music is spreading

(Continued on page 57)

Nitty Gritty Are Rebooked

NEW YORK—The Nitty Gritty Dirt Band has been rebooked for a Sahara, Lake Tahoe appearance, Aug. 28 to Sept. 10, following their Sahara Hotel, Las Vegas stand.

The Dirt Band, who have a soon-to-be-released UA album, "Will the Circle Be Broken," will begin a college tour after the Lake Tahoe engagement. Among the confirmed dates are, in September, Cumberland College, Manchester, Ky. (12); University of Mississippi, Oxford, Miss. (13); University of Kentucky, Lexington, Ky. (16); Southeast Louisiana College, Hammond, La. (19); University of New Mexico State, Las Cruces, N.M. (22); Grossmont College, El Cajon, Calif. (23); North Texas State College, Denton, Texas (27); San Angelo State College, San Angelo, Texas (28); and Texas A & M University, College Station, Texas (29).

Hammond Touring U.S. With Band

NEW YORK—John Paul Hammond, Columbia Records artist, is on a nationwide tour with his own band. Hammond, who has a new album "I'm Satisfied," will appear in San Francisco, Calif. (25-30); Portland, Ore. (Aug. 1-6); Vancouver, B.C. (7-12); and Los Angeles (15-21). Chicago and New York dates will conclude the tour.

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and quickly bulleting up the Top 100.
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Moorhead Has KMET-FM Jocks Playing 'Hit-Or-Miss' On LP Cuts

LOS ANGELES — Air personalities at KMET-FM, the Metromedia station here, have a tremendous say in the music that goes on the air. Yet, there's also considerable control and this is via a system that rates album cuts on a scale of one through ten, with ten being the best cuts.

"Every cut that gets on the air is an approved cut, in general," said general manager David Moorhead. "The music director and the creative director check every album before it goes into the library. The specific cuts not to be played are so indicated.

"Then comes the turn of the station's air personalities. Using a scale of 1-to-10, each air personality rates each cut and this composite list of ratings is put on a label affixed to each album jacket.

"Cuts not rated are obviously not worth playing.

"The Stones come up with a lot of 10's, of course, but the rating given an album depends on the group as well as the music. Fanny Tablelegs from East Jesus, Neb., would be lucky to even get one cut listed."

Moorhead, a veteran air personality before he climbed through the ranks to become program director and then general manager, admits that very few people have the time, or will *take* the time, to listen to all of the vast amount of product coming out today. The only man he could name was Billy Bass, who'd been program director under Moorhead at WMMS-FM, Cleveland.

"But even in the days of Top 40 radio, very few people heard everything even if they listened to every record. I once had a fight with Jim Gearheart, who worked under the name of Ralph Paul on this station in Denver . . . I can't remember the call letters of the station . . . because he picked a song called "Battle Hymn of the Republic" by the Mormon Tabernacle Choir. I thought he'd been hired by the competition. And once, back when George Wilson was known as George Cromwell and he was program director and I worked for him, George insisted on adding "Little Drummer Boy" by the Harry Simeone Chorale to the playlist. Those were two songs on which I was wrong. There could have been a lot more, because you instinctively don't remember the songs on which you were wrong, just those on which you were right.

"In those days, stations had a playlist of 40 records and added five records each week . . . or maybe they only had 30 records on their playlist. It was so easy then, because they were all singles. Today, listening to music is a full-time career."

KMET-FM, according to Moorhead, "has taken the place of the KMPC of 1960. What KMPC was then, KMET-FM will be this year."

And there are reasons. Those stations that were the true, valid progressive rock stations have evolved to what they were intended to become, he said. "Namely, contemporary stations. But the term *contemporary* has become associated with Top 40 radio stations. The major difference between KMET-FM and a Top 40 station is that our personalities have 25,000 albums available to them."

And they have mostly the same freedom in the music they play that the MOR stations used to have, he said. "We check their playlists for controls, which they have to keep, so we can see if their choice of balance and choice for day-part is correct."

Musicologists All

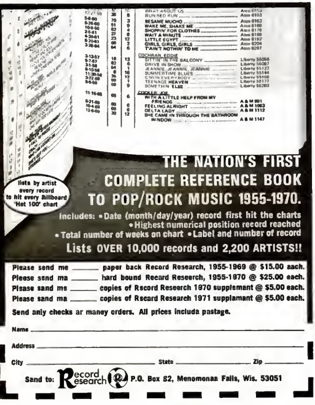
And KMET-FM personalities have the same grasp of the music that personalities on the old MOR stations used to have. "When I was a Top 40 jock, none of us were the musicologists that these men are today.

"Furthermore, the old joke of commercial radio being aimed toward the 12-year-old . . . I'm sorry, but we have a very intelligent audience today. The average deejay ought to be talking 'up' to his audience. Fortunately, this is true with the personalities on KMET-FM. Steve Segal is one of the finest five air personalities of all time . . . going back to Dave Garroway. He's different, but deejays have always been different. The problem with many managers of radio stations has been their overreaction in trying to make all of the stations different."

The air staff at KMET-FM includes Martin Perlick, who does a show with Leo Rosenburg, the news director, in the morning; Mary Turner from 10 a.m. until

(Continued on page 28)

Z.Z. on UA
UNITED ARTISTS RECORDS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RUN RED RUN Atco 6153
BESAME MUCHO Atco 6163
WAKE ME, SHAKE ME Atco 6168
SHOPPIN' FOR CLOTHES Atco 6178
WAIT A MINUTE Atco 6186
LITTLE EGYPT Atco 6192
GIRLS, GIRLS, GIRLS Atco 6204
T'AIN'T NOTHIN' TO ME Atco 6287
COCHRAN, EDDIE
SITTIN' IN THE BALCONY Liberty 55056
DRIVE IN SHOW Liberty 55087
JEANNIE, JEANNIE, JEANNIE Liberty 55123
SUMMERTIME BLUES Liberty 55144
C'MON EVERYBODY Liberty 55166
TEENAGE HEAVEN Liberty 55177
SOMETHIN' ELSE Liberty 55203
COCKER, JOE
WITH A LITTLE HELP FROM MY FRIENDS A & M 991
FEELING ALRIGHT A & M 1063
DELTA LADY A & M 1112
SHE CAME IN THROUGH THE BATHROOM WINDOW A & M 1147
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Vet Windy City MOR Station to Progressive

By ANNE DUSTON

CHICAGO—A lack of radio audience feedback has led WEEF, a simultaneous AM/FM station in suburban Highland Park here, to desert middle-of-the-road after nine years for a completely progressive rock format.

According to Dale Scott, operations manager, the 1,000-watt station will play album cuts in their entirety, from rock records with origins in blues, folk, classics and jazz, to records by acts like the Beatles and Procol Harum. Albums are reviewed and marked by Ruth Shalett, a Juilliard graduate, who doubles as music director and announcer.

"There is a growing segment of the 18-35 in this area who are looking for a new, artistic music. Surveys have shown it to be a large, lucrative audience," Scott said. He feels there is a tremendous possibility for ferment and excitement that "we haven't experienced with the MOR listeners." The younger audience feels more involved with the world, and don't hesitate to call when they like something, or when you do something wrong, he added.

Scott also noted that 75 percent of the population along the north shore of Chicago, the area WEEF covers, own FM radios. "FM is no longer second rate. The more listeners you have, the more commercialism." To protect their listeners from too many commercials, WEEF has guaranteed a maximum of eight commercial minutes per hour, on their simulcast operation.

(Continued on page 35)

KGB's Simulcast; Identical Call Letters

SAN DIEGO—On the theory that FM is the coming major factor in radio and it's best to acclimatize the listeners now and gain them over to the FM side, Ron Jacobs, program director of KGB is switching KBKB-FM back to the call letters of KGB-FM on Aug. 1 and at that point will begin simulcasting. KBKB-FM had been carrying the "Solid Gold Rock 'n' Roll" syndicated programming of AIR Productions, the programming firm operated by Bill Drake and Gene Chenault.

Jacobs, once program director of KHJ, Los Angeles, a Drake-consulted station, has been building a new studio at KGB with the most up-to-date equipment available. He plans to increase the signal coverage of KGB-FM and "I intend to gain considerable ratings in Los Angeles with the FM operation."

The staff that had been operating the AM station will now become the staff of both AM and FM. Rick Liebert is program manager and Melissa Frank is music director of both operations.

Jacobs said he would be simulcasting 24 hours a day, but would eventually separate only to the extent of both stations broadcasting the same programming but with separate staffs.

The move on the part of the FM, Jacobs said, is Phase II of his plan for the operation. Phase I began April 1 this year and he has now jelled his air staff: Captain Billy 6-10 a.m., Bobby Ocean until 2 p.m., Ernie Gladden 2-6 p.m., Jess Bullet 6-10 p.m., Gabriel Weston until 2 a.m., Bob Coburn 2-6 a.m., and George Manning on weekends.

KGB, he said, is the "station of the future." And with KGB and KGB-FM, "I'm going to catch the listeners both coming and going. And not with progressive rock or whatever . . . just with the best music available."

INTERVIEW

Wilson Scrutinizes Management

EDITOR'S NOTE: This is the latest installment of an interview with George Wilson, national program director of Bartell Broadcasting and general manager of WDRQ-FM, Detroit. The interview was conducted by Claude Hall, Radio-TV Editor, Billboard Magazine.

HALL: Are you finding that MOR stations are crossing over into the Top 40 realm?

WILSON: I'm sure that they are in some cases. But, where there's a legitimate Top 40 station, I don't think they've made any in-roads. Of course, the only areas I can talk about with any great knowledge is in our on markets. KOGO does well against KCBQ in San Diego, but only because of baseball. It's not because of any great programming techniques that they have, although KOGO is a very good station. But in Milwaukee, there isn't any MOR station that's making us have any worries at WOKY at this point.

HALL: Even in demographics?

WILSON: In ARB, our stations will lead in 18-49 age listeners in almost every case.

HALL: That includes both men and women?

WILSON: Well, at our stations we only program toward women in the middle of the day and we don't care if we get men and teens. We're after 18-49 age women.

HALL: You mean that all of the records are oriented toward women?

WILSON: *Everything* we do.

HALL: How do you orient the records toward women? Keep the sexy male vocals flowing?

WILSON: If I told you that, we'd soon be out of business. But it's no big thing. There are just certain records we believe are offensive to women and some that aren't. We keep paid research people on the phones. We check our music quite thoroughly to be sure we're playing the right kind of music for the people who're available to our station for each particular *day-part*.

HALL: Then your research people are calling up the homes and . . .

WILSON: We have research people who *go* to homes. They not only ask about music, but what the people are interested in, what's going on in the community, and how we can be better involved in the community . . . we do an awful lot of research.

HALL: In Milwaukee.

WILSON: Everywhere . . . at all of our stations on a continuing basis.

HALL: So then you're able to better target your music and your promotions.

WILSON: Right. I've found that it's very difficult for most program directors, as a rule, to do what they have to do. In other words . . . well, as you know, I'm an alcoholic. And without drinking the past couple of years I've felt that although this helped in other areas of my life, as far as in programming—and I've said this before—I really regret having had to stop drinking because I don't get into the corner bars enough anymore with the shot-and-beer people to find out what they're thinking and talking about. Now, I'm

(Continued on page 44)

ALBUM RADIO MAG LAUNCH

NASHVILLE — "Programmer's Digest," an album version of a radio magazine, has been launched here by The Shelby Singleton Corp. Buddy Blake, senior vice president of the corporation, will be publisher of the bi-weekly album magazine.

The pilot issue, now being circulated, features items and articles by Larry Ryan, KEEL, Shreveport; Jeff Kaye, WKBW, Buffalo; Jack McCoy, KCBQ, San Diego; and a 1962 thing on Dick Biondi. Blake, out of radio about five years himself, put the album together from tapes, using not only his personal tape equipment but various Nashville studios. It will eventually be available in cassette form as well as album form. Price will be $60 a year. Future issues will cover radio around the world.

Rick Nelson
and the
Stone Canyon Band
invites You to a
“Garden Party”

I went to a Garden Party
To reminisce with my old friends
A chance to share old memories
And play our songs again
When I got to the Garden Party
They all knew my name
But no one recognized me
I didn't look the same

Chorus {
But it's all right now
I learned my lesson well
You see you can't please everyone
So you got to please yourself

People came for miles around
Everyone was there
Yoko brought her walrus
There was magic in the air
And over in the corner
Much to my surprise
Mr. Hughes hid in Dylan's shoes
Wearing his disguise

REPEAT CHORUS

I played them all the old songs
I thought that's why they came
No one heard the music
We didn't look the same
I said hello to Mary Lou
She belongs to me
When I sang a song about a honky tonk
It was time to leave

REPEAT CHORUS

Someone opened up a closet door
And out stepped Johnny B Goode
Playing guitar like a ring an' a bell
And looking like he should
If you gotta play at Garden Parties
I wish you a lot a luck
But if memories were all I sang
I'd rather drive a truck

Chorus {
But it's all right now
I learned my lesson well
You see you can't please everyone
So you got to please yourself

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Aug. 17-19

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Forum Schedule

Thursday, August 17

12 noon-2 p.m.

Luncheon—Opening remarks by Hal Cook,
publisher of the Billboard.

2 p.m.-3 p.m.

Session 1

TRENDS IN MUSIC AND RADIO

Chairman: Claude Hall
Radio-TV Editor
Billboard Magazine

a. From the Piney Woods to Broadway.
Jerry Wexler
Executive Vice President
Atlantic/Atco Records
New York, N.Y.

b. Great Radio—An Elusive Dream.
Ron Jacobs
Program Director
KGB
San Diego, Calif.

3 p.m.-5 p.m.

Session 2

AN ARTIST LOOKS AT RADIO PROGRAMMING

Chairman: Don Ovens
Director, Reviews and Charts
Billboard Magazine

Mike Curb
Jackie DeShannon
Smokey Robinson
Sonny James
Jeff Barry
Bobby Vinton

5:30 p.m.-6:30 p.m.

COCKTAIL PARTY

Recording artists are invited to attend and meet radio personnel, compliments of The Billboard.

Friday, August 18

9:30 a.m.-10 a.m.

Continental breakfast in conference rooms, compliments of Billboard.

10 a.m.-11 a.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 3

MARKET EVALUATION FOR PROGRAMMING DECISIONS

Chairman: George Wilson
National Program Director
Bartell Broadcasting
WDRQ-FM
Detroit, Mich.

a. Use of modern technology for programming

Cathy Lenard
Director of Research
Metro Radio Sales
New York, N.Y.

b. Behavioral Psychographic Studies on Records, Jingles, and Formats.

Dr. Tom Turicchi
Texas Women's University
Denton, Texas

Session 4

THE CHANGING SOUND OF MOR RADIO

Chairman: Tom Campbell
Air Personality
KLOK
San Jose, Calif.

a. Top 40 vs. Modern MOR.

Tom McMurray
Operations Manager
WBT
Charlotte, N.C.

b. Oldies in a Format—How, Why,

How Much.
Bernie Armstrong
Program Manager
WTAE
Pittsburgh, Pa.

Session 5

GROWING INFLUENCES IN FM ROCK

Chairman: David Moorhead
General Manager
KMET-FM
Los Angeles, Calif.

a. The Future—or Death—of Progressive Radio.

Tom Donahue
General Manager
KSAN-FM
San Francisco, Calif.

b. The FM Revolution.
To Be Announced.

11:15 a.m.-12:15 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 6

PROMOTIONS AS A TOOL FOR BUILDING IMAGE AND RATINGS

Chairman: Ernie Farrell
Director of Special Projects
MGM Records
Los Angeles, Calif.

a. Public Service Can be a Programming Asset.

Sonny Melendrez
Operations Manager
KTSA
San Antonio, Texas

b. An Analysis of Promotions; their Power and Their Glory
To Be Announced.

Session 7

THE FUTURE OF RADIO STATION JINGLES

Chairman: Dan Clayton
WLW
Cincinnati, Ohio

a. Jingles—Past, Present, Future.

Bill Meeks
President
PAMS
Dallas, Texas

b. Creative Use of Jingles—How When, Why.

Jim Long
General Manager
TM Productions
Dallas, Texas

Session 8

TOP 40 RADIO—WHERE IS IT GOING?

Chairman: Jan Basham
Director of Promotion
Record Merchandising
Los Angeles, Calif.

a. The Top 40 Revolution of the 1970's.
Paul Drew
Programming consultant
Washington, D.C.

b. The Short, Short Playlist—Does It Work?
To Be Announced.

12:30 p.m.

Luncheon.

Speaker: William B. Ray
Chief, Complaints and Compliances
Federal Communications Commission
Washington, D.C.

2:30 p.m.-3:45 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 9

THE OBLIGATIONS OF ADVERTISING TO RADIO

Chairman: Col. Robert Cranston
Commander
American Forces Radio and Television Service
Los Angeles, Calif.

a. Commercial Load Vs. Good Programming.
To Be Announced.

b. Turning a Loser Into a Winner.
Jack Thayer
General Manager
WGAR
Cleveland, Ohio

store for RADIO?

Session 10

FORMATS OF THE FUTURE

Chairman: George Williams
National Program Director
Southern Broadcasting
Winston-Salem, N.C.

a. Psychological Factors That Will Affect Top 40 Radio.
Alden Diehl
Program Director
CKLW
Detroit, Mich.

b. The Evolution of MOR Radio and How You Can Help It Grow.
To Be Announced.

Session 11

THE FUTURE OF RADIO AND RECORDS

Chairman: Joey Reynolds
Joey Reynolds & Associates
Los Angeles, Calif.

a. What If I Bring You a Record
10 Years From Now.
Don Graham
Director of Special Projects
Chess/Janus Records
Los Angeles

b. AM vs. FM 10 Years From Now.
Tom Swafford
Vice President
CBS Radio-TV
New York, N.Y.

3:45 p.m.-4 p.m.

Coffee Break

4 p.m.-5 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 12

THE RECORD PROMOTION MAN—A VALUABLE ASSET TO PROGRAMMING YOUR STATION

Chairman: Tony Richland
Independent Record Promoter
Los Angeles, Calif.

Steve Popovich
National Promotion Director
Columbia Records
New York

Pat Pipolo
Vice President
MCA Records
Los Angeles

Jerry Sharell
National Promotion Director
Buddah Records
New York

Ben Scotti
Vice President
MGM Records
Los Angeles

Harold Childs
National Promotion Director
A&M Records
Los Angeles

Session 13

ALBUMS AND THEIR CURRENT ROLE IN MASS AUDIENCE PROGRAMMING

Chairman: George Furness
Regional Promotion Man
Atlantic Records
Los Angeles, Calif.

a. How You Can Broaden Your Demographics.
To Be Announced.

b. The LP Cut and How to Abuse It.
Bob Kieve
General Manager
KLIV
San Jose, Calif.

Session 14

HOW TO MAKE YOUR RADIO STATION MORE INTERESTING TO THE LISTENER

Chairman: TBA

a. Pardon Me While You Laugh.
Dick Orkin
President
Dick Orkin Creative Services
Chicago, Ill.

b. You, too, Can Be Hilarious in Three Easy Lessons.
Tom Adams
The Electric Weenie
WIOD
Miami, Fla.

The Rest of the Evening Is Free

Saturday, August 19

9:30 a.m.-10 a.m.

Continental breakfast in each of the conference rooms, compliments of The Billboard.

10 a.m.-11 a.m.

Concurrent sessions—each registrant has his choice of the three sessions.

Session 15

MANAGEMENT'S GROWING ROLE IN PROGRAMMING

Chairman: TBA

a. How to Turn a Program Director Into a Manager.
Willis Duff
Chief Executive Office
Firestone Communications
San Diego, Calif.

b. Keeping the Manager Out of Programming; How to Involve Him.
Jim Davenport
General Manager
WFOM
Marietta, Ga.

Session 16

FACTORS SHAPING TOP 40 RADIO TODAY

Chairman: Wolfman Man
Air Personality
KDAY
Los Angeles, Calif.

a. Can the Teen-Adult Music Mix Work?
Pat O'Day
General Manager
KJR
Seattle, Wash.

b. Using Soul Records Effectively in Top 40—The Dangers.
Roland Bynum
Program Director
KGFJ
Los Angeles, Calif.

Session 17

BUILDING A BETTER AIR SOUND

Chairman: Jim Conners
Program Director
WMEX
Boston, Mass.

a. Motivating Program Directors and Air Personalities.
To Be Announced.

b. Developing the Air Personality in the Market.
To Be Announced.

11:15 a.m.-12:30 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 18

THE PLAYLIST IN FUTURE RADIO

Chairman: Don Ovens
Director, Charts and Reviews
Billboard Magazine

a. Whatever Happened to the MOR Record?
To Be Announced.

b. Modern Criteria for Playing a Record.
Betty Breneman
Music Coordinator
RKO General Broadcasting
Los Angeles, Calif.

Session 19

PROGRAMMING TROUBLE AREAS

Chairman: Bruce Johnson
Vice President of Radio
RKO General Broadcasting
Los Angeles, Calif.

a. FCC Hot Spots in Programming and How to Avoid Them.
Lew Witz
Station Manager
WCFL
Chicago, Ill.

b. Relating to Your Audience.
Commissioner Ben Hooks
Federal Communications Commission
Washington, D.C.

Session 20

TECHNICAL APPLICATIONS THAT CAN IMPROVE YOUR ON-AIR SOUND

Chairman: Jim Gabbert
President
K101-FM
San Francisco, Calif.

a. Stereo on AM? Quadrasonic on FM?
Lou Dorren
Director of Research
Quadracast Systems Inc.
San Mateo, Calif.

b. Automation and its Effect on Radio in the Next Year.
George Burns
Programming Consultant
Denver, Colo.

12:30 p.m.-3 p.m.

Awards Luncheon

Presenters: For Radio Awards
Don Imus
Air Personality
WNBC
New York, N.Y.

Awards will be presented to the best air personalities in the nation, based on market size and format. Winners of certificates will also be announced.

For Record Awards
Gary Owens
Air Personality
KMPC
Los Angeles, Calif.

Awards will be presented to the leading national promotion director, the leading national promotion man, and the four best local and regional record promotion men as determined by a national poll conducted by the Billboard. In addition, certificates of merit will be announced.

REGISTRATION FORM

Please register me for the **BILLBOARD RADIO PROGRAMMING FORUM**, August 17-19, Century Plaza Hotel, Los Angeles, Calif. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

Registration Fee: $135.00 per person

Please enclose check and return registration form to:

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Suite 420—9000 Sunset Blvd.,
Los Angeles, Calif. 90069

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TITLE ______________________________

COMPANY ______________________________

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Complete refund will be made for cancellations received before August 10, 1972. After that date but prior to the opening of the Conference, a cancellation charge of $50.00 will be made. After that, "no-shows" cannot be refunded.

Billboard FM ACTION

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

Representing more than 34 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets researched include: AUSTIN: Jim Lucher, KRMR-FM; BALTIMORE: Pete Larkin, WKTK-FM; CHICAGO: Ed Shane, WGLD-FM; CLEVELAND: Steve Capen, Lynn Doyle, WNCR-FM; Bill Bass, WMMS-FM; COLUMBUS: Lou Henry, WCOL-FM; Phil Sheridan, WNCI-FM; DAYTON: Bill Struck, WTUE-FM; Jeff Silberman, WVUD-FM; DENVER: Bill Ashford, KFML-FM; Tom Trunnell, KBPI-FM; HOUSTON: Susie Hines, KLOL-FM; MEMPHIS: Ron Michaels, WMC-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; NEW ORLEANS: Hugh Dillard, WRNO-FM; NEW YORK: Dennis Elsas, WNEW-FM; Dick Bozi, WCBS-FM; PHILADELPHIA: Carol Miller, WMMR-FM; Harvey Holliday, WDAS-FM; PITTSBURGH: Ken Reith, WAMO-FM; PORTLAND: Bruce Funkhouser, KINK-FM; PROVIDENCE: Jon Rodman, WBRU-FM; RACINE: Joey Sands, WRKR-FM; ROCHESTER: Bernie Kimball, WCMF-FM; SACRAMENTO: Robert Williams, KZAP-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; SEATTLE: Darryl Despie, KOL-FM; SHELBYVILLE: Robert Davidson, Jr.. WHAL-FM; ST. LOUIS: Shelly Grafman, KSHE-FM; TORONTO: Benjy Karch, CHUM-FM; TUCSON: Allan Browning, KWFM-FM; VALDOSTA: Bill Tullis, WVVS-FM; WASHINGTON, D.C.: Phil de Marne, WMAL-FM; Andre Perry, WHUR-FM.

Hot Action Albums

CHICAGO, "Chicago V," Columbia
Cuts: All.
Stations: WTUE-FM, WGLD-FM, KLOL-FM, WRNO-FM, KRMH-FM, KWFM-FM, WVVS-FM, CHUM-FM, WAMO-FM, KEEZ-FM, WMMR-FM, KZAP-FM

VAN MORRISON, "St. Dominic's Preview," Warner Bros.
Cuts: "Gypsy," "I Will Be There," "St. Dominic's Preview," "Redwood Tree," "Jackie Wilson Said."
Stations: WRKR-FM, KRMH-FM, WGLD-FM, KFML-FM, WNEW-FM, WBUS-FM, WDAS-FM, WMC-FM, KOL-FM

DOOBIE BROTHERS, "Toulouse Street," Warner Bros.
Cuts: All cuts.
Stations: CHUM-FM, WMMS-FM, WCOL-FM, WTUE-FM, WBRU-FM, KEEZ-FM, KZAP-FM, WRNO-FM

TOM PAXTON, "Peace Will Come," Reprise
Cuts: "Peace Will Come," "Retrospect."
Stations: WKTK-FM, CHUM-FM, WBRU-FM, KRMH-FM, WMC-FM, WMMR-FM, WNEW-FM, KWFM-FM

CAPTAIN BEYOND, "Captain Beyond," Capricorn
Cuts: "Dancing Medly."
Stations: WKTK-FM, WRKR-FM, KLOL-FM, WBRU-FM, KEEZ-FM, WNEW-FM, WCOL-FM

CURVED AIR, "Phantasmagoria," Warner Bros.
Cuts: All.
Stations: WCOL-FM, KRMH-FM, WMC-FM, WMMR-FM, WCMF-FM, WNEW-FM, WRNO-FM

DOORS, "Full Circle," Elektra
Cuts: "The Mosquito," "Hardwood Floors," "Piano Bird," "Get Up and Dance."
Stations: WRKR-FM, WMMS-FM, WGLD-FM, KZAP-FM, KRMH-FM, WNEW-FM, KINK-FM

EMERSON, LAKE AND PALMER, "Trilogy," Atlantic
Cuts: All.
Stations: WMMS-FM, KLOL-FM, WRKR-FM, WCOL-FM, KRMH-FM, WBRU-FM

PILOT, "Pilot," RCA
Cuts: "Stop & Think," "Rider," "Fillmore Shuffle," "Love Is That Way."
Stations: WKTK-FM, WMC-FM, KEEZ-FM, WBUS-FM, KWFM-FM, WMMS-FM

MARK VOLMAN & HOWARD KAYLAN, "Phlorescent Leech & Eddie," Reprise
Cuts: All.
Stations: WKTK-FM, WCOL-FM, WBRU-FM, KZAP-FM, WNEW-FM, WMMR-FM

IAN AND SYLVIA, "You Were On My Mind," Columbia
Cuts: All.
Stations: KEEZ-FM, WNEW-FM, KOL-FM, KINK-FM, WCMF-FM

JOHN RENBOURN, "Faro Annie," Reprise
Cuts: All.
Stations: WBRU-FM, KRMH-FM, KCAP-FM, WMMR-FM, WCMF-FM

Also Recommended

ALBION COUNTRY BAND, "Morris On," Island (Import)
Cuts: All.
Station: WBUS-FM

BANANA AND THE BUNCH, "Mid Mountain Ranch" (WB)
Cuts: All.
Stations: WCOL-FM, WMMR-FM, WBRU-FM

WILLIAM BELL, "Phases of Reality," Stax
Cuts: "The Man in the Street," "Fifty Dollar Habit."
Station: WHUR-FM

JOHN CALE, "The Academy In Peril," Warner Bros.
Cuts: All.
Stations: WBRU-FM, WMMR-FM

CAPABILITY BROWN, "Scratch the Surface," Charisma
Cuts: "Do You Believe," "No Range," "I Will Be There," "Soul Survivor."
Stations: WRKR-FM, WKTK-FM; KSHE-FM

CATALYST, "Catalyst," Cobblestone
Cuts: "New Found Truths," "Catalyst Is Coming."
Stations: WHUR-FM, KWFM-FM

PETER FRAMPTON, "Winds of Change," A&M
Cuts: "Fig Tree Bay."
Stations: WRNO-FM, WVUD-FM

FRIGID PINK, "Earth Omen" (Lion)
Cut: "New Horizon."
Station: WTUE-FM (Bill Struck)

RORY GALLAGHER, "Live In Europe," Polydor
Cuts: All.
Station: WBUS-FM

THE GREAT WHITE CANE, "The Great White Cane," Lion
Cuts: "Country Woman Suite," "Mother Earth," "Don't You Worry."
Station: WBRU-FM

GREENBRIAR BOYS, "Best of the Greenbriar Boys," Vanguard
Cuts: All.
Station: WMMS-FM

JIMI HENDRIX, "Rare Hendrix," Trip
Cuts: All.
Station: WKTK-FM

MONK HIGGINS, "Heavy Weight," United Artists
Cuts: All.
Stations: WDAS-FM, WAMO-FM

BUDDY HOLLY, "Rock and Roll Collection," Decca
Cuts: All.
Stations: KOL-FM, WMMR-FM

MAHALIA JACKSON, "The Great Mahalia Jackson," Columbia
Cuts: All.
Station: KOL-FM

MARK JONSON, "Years," Vanguard
Cuts: "Rainy Dues," "Mary," "Long Song."
Station: KLOL-FM

ALBERT KING, "I'll Play the Blues for You," Stax (Single)
Station: KZAP-FM

B.B. KING, "Guess Who," ABC (Single)
Cuts: All.
Station: WGLD-FM

KING CRISMON, "Earthbound," Island
Cuts: All.
Station: WBUS-FM

LA BELLE, "Moon Shadow," Warner Bros.
Cuts: All.
Stations: WDAS-FM, KWFM-FM

O'DONNELL LEVY, "Breeding of Mind" Groove Merchant
Cuts: All.
Stations: WMMS-FM, WHUR-FM

JASON LINDH, "Ramadan"
Cuts: All.
Station: KRMH-FM

CARMEN McRAE, "The Great American Songbook," Atlantic
Cuts: All.
Station: WMMS-FM

PAT MARTINO, "The Visit," Cobblestone
Cuts: All.
Station: KFML-FM

CURTIS MAYFIELD, "Superfly," Curtom
Cuts: All.
Stations: WDAS-FM, CHUM-FM, KZAP-FM

MOODY BLUES, "Cities," Deram (Single)
Station: WVVS-FM

VAN MORRISON, "THEM featuring Van Morrison," Parrot
Cuts: All.
Stations: CHUM-FM, WMMS-FM

GEOFF & MARIE MULDAUR, "Sweet Potatoes," Reprise
Cuts: All.
Stations: CHUM-FM, WBRU-FM, WMMR-FM

MICHAEL MURPHY, "Geronimo's Cadillac," A&M
Cuts: "Rainbow Man," "Crack Up in Circles"
Stations: KWFM-FM, KRMH-FM, WVUD-FM

MICHAEL NESMITH, "And the Hits Just Keep on Comin' " RCA
Cuts: "Tomorrow and Me," "Different Drum," "Harmony Constant," RCA
Station: WBRU-FM

DANNY O'KEEFE, "O'Kaafa," Signpost
Cuts: All.
Stations: KOL-FM, KFML-FM

PATCHWORK, "Patchwork," RCA
Cuts: All.
Station: KRMH-FM

PURE FOOD & DRUG ACT, "Choice Cuts," Epic
Cuts: All cuts on side 2.
Stations: KSHE-FM, KZAP-FM

RAMATAM, "Ramatam," Atlantic
Cuts: "Whisky Place," "Heart Song," "Changing Days"
Stations: WGLD-FM, WRNO-FM

TOM RAPP, "Familiar Songs," Reprise
Cuts: "Rocket Man," Charley and the Lady"
Station: WBRU-FM

REEBOP KWAKU BAAH, "Reebop," Island
Cuts: "Silly Boy," "Problems," "Softly Weeping."
Stations: WKTK-FM, WNEW-FM

SEALS AND CROFTS, "Summer Breeze," Warner Bros.
Cuts: All.
Stations: KFML-FM, WNEW-FM, KOL-FM, KRMH-FM

SEANOR AND COSS "Seanor and Coss," Reprise
Cuts: All.
Station: WMMS-FM

VALERIE SIMPSON, "Valarie Simpson," Tamla
Cuts: All.
Station: WDAS-FM

SKYLARK, "Skylark," Capitol
Cuts: "Brother Eddie," "A Long Way to Go," "The Writings on the Wall," "26 Years."
Stations: WVVS-FM, WKTK-FM, WCMF-FM

PETER THOM, "Petar Thom," United Artists
Cuts: All.
Stations: KEEZ-FM, WVUD-FM

THREE DOG NIGHT, "Seven Separate Fools," ABC/Dunhill
Cuts: "Black and White," "Tulse Turnaround," "Pieces of April."
Stations: WHAL-FM, KRMH-FM, KINK-FM

THREE FRIENDS, "Gentle Giant," Vertigo
Cuts: All.
Station: WBUS-FM

ALAN TOUSSAINT, "Life, Love & Faith," Reprise
Cuts: All.
Stations: WAMO-FM, WCOL-FM

UNIVERSAL JONES, "Universal Jones, MGM
Cuts: All.
Station: WDAS-FM

JIMMY WEBB, "Letters," Reprise
Cuts: "Galveston," "Campo de Encino."
Stations: KWFM-FM, WBRU-FM

WHITE WITCH, "White Witch," Capricorn
Cuts: All.
Station: KPML-FM

CHARLES WRIGHT, "Rhythm & Poetry," Warner Bros.
Cuts: "Soul Train," "Good Things."
Stations: WAMO-FM, KZAP-FM

YES, "America," Atlantic (Single)
Stations: WVVS-FM, CHUM-FM

STEVE YOUNG, "Seven Bridges Road," Warner Bros.
Cuts: "Long Way to Hollywood," "The White Trash Song."
Stations: CHUM-FM, WCOL-FM, KOL-FM, WBRU-FM

FRANK ZAPPA, "Waka Ja Waka-Hot Rats," Reprise
Cuts: All.
Stations: CHUM-FM, WMMS-FM, KZAP-FM, WBRU-FM

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Meredith Lifson is the new music director of KHJ, Los Angeles; she'd been an assistant to **Betty Brenneman,** music coordinator for all of the RKO General Broadcasting stations. **Ted Atkins,** program director of KHJ, says that he has convinced **Sharon Nelson,** his former music director, to stay with him a while longer to help on some special research projects. . . . Is that any better, **Robert W?**. . . . **Bob Marshall** is leaving WROA in Gulfport, Miss., to join WRBC in Jackson, Miss. WRBC is doing some reshaping of the staff and **Rich Shannon** has been brought in from WINZ in Miami to program the station. **Terry Nelson** from WXXX in Hattiesburg, Miss., is also joining WRBC.

* * *

Forgot to mention that WROA in Gulfport, Miss., is soon to go up to 5,000 watts and increase broadcasting scheduled to 24 hours a day, so they're looking for air personalities. . . . **Jeff Alan,** syndicator of "Christ and Rock 'n' Roll," the three-hour special hosted by air personality **Charlie Tuna,** is offering the show on a special deal. That is, if you buy the show at his very reasonable price which you get only by mentioning Vox Jox, he will buy me a beer. His number is 213-463-4195. Even if you're not really interested in hearing Tuna talk about God, why don't you call Alan up anyway and talk about the weather or something similar? If you get in good with Alan, he might get Tuna to cut some special promos for your market.

* * *

Air personality **Gary Munday** has shifted into news at KROD in El Paso; he'd been assistant program director and those duties will be taken over by **Tom Garmon.** Munday will be news director of the station. . . . A note from **Bob Hudson,** music director at KKGF, Great Falls, Mont.; "What's Happening? Has **Robert W. Morgan** punched you in the month yet? Say, I've got a great idea on how the two of us can get rich quick. We'll smuggle Coors beer from California into those states, Montana included, that don't have Coors. Then, with the tremendous profits we'll reap overnight, we'll buy out RKO's stations and change the formats to country music, then buy **Bill Drake** a ticket back East and a lifetime membership in a Georgia retirement home. Of course, **Jimmy Rabbitt** will be our national program director. Seriously, though, about those teeshirts, I received one the other day from ABC Records that says 'Birtha Has Balls,' which must really shake up her dates. Who is birtha, and why is she saying all the terrible things about herself. Perhaps one of your teeshirt network reporters can solve this mystery that has disk jockeys all over the nation scratching their head." Ah, yes—the teeshirt tipsheet is coming along great. Besides towels and cups and record industry parties, we're now preparing to introduce another chart. This one will cover air personalities. You see, ratings services cover individual markets, but to date there's no method of ratings air personalities on a nationwide basis. So, what this chart would feature is the top 10, plus a pick hit each week. We'll also have a chart for program directors and another chart for promotion men. The program directors chart will be a short, short playlist and will mention a few oldies each week, plus a pick hit that's made it in a major market and will fit our format.

* * *

Wayne Erickson, did you ever get a job? I'm just now reaching your tape for the air personality competition and I see that your entry was dated May 6. Sorry. Would any of you guys who need a first ticket experienced personality call Wayne at 618-942-2181 and see if he's still there?. . . . **John Henry Scott**—I enjoyed your tape, but you need to smooth up your production; also some of the things you did coming out of a commercial were jarring. One thing that pleased me mightily about your show though was the fact that you were trying to "entertain." Get the basics down pat and I think you'll be one hell of a jock.

* * *

The fifth annual Billboard Radio Programming Forum draws near. Aug. 17-19 at the Century Plaza Hotel in Los Angeles, a magnificent place for a meeting of this type. At this point, most of the speakers are already set; a few are trying to clear their schedules in order to come. And registrations are coming in well so we'll probably have considerably more people at the Forum this year than we had last year in Chicago. If you haven't registered yet, the fee is $135 and that includes luncheons, continental breakfasts in the conference rooms, coffee breaks and a cocktail party. It might even include a couple of bottles of beer, because I'll have a suite upstairs and be hanging out there anytime the sessions are in process, so you're invited to come by and rap. At any rate, this Forum appears to be the biggest and best yet. I hope you can come. Register by sending a check to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

* * *

Steve Warren, KLWW, Cedar Rapids, Iowa, writes: Of **George Wilson,** I know very little. But, upon reading the first installment of your interview with him in the July 15 issue, I found myself nod-

(Continued on page 40)

KBBQ Switch To Rock Format

LOS ANGELES — Amidst all kinds of rumors, KBBQ is switching to a rock format within the next three to five weeks and such "heavy" air personalities as Charlie Tuna will be involved.

Last week, the management of the station was still negotiating with several other personalities in markets ranging from San Antonio to San Francisco. Tuna had been doing the morning show at KCBQ, San Diego, and previously had been with KHJ, Los Angeles. KBBQ is currently a country music station but once rocked under the call letters of KBLA.

One of the air personalities on the country station recently set off a flurry of protest from the new management when he started playing rock records in his show. The coming management protested on the grounds that the format was not supposed to be changed while the station was waiting for FCC approval on the new ownership.

Welk Veteran Retires; Forms Consulting Firm

LOS ANGELES—Paul Weirick, vice president and general manager of the 20 music publishing firms which make up the Lawrence Welk holdings, will retire from that post June 30.

With Welk since early 1959, Weirick will have the TV bandleader as his first client for a new firm he is opening in suburban Van Nuys, called Music Business Consultant. Weirick saw the Welk catalog grow from two catalogs to its present 20 different catalogs.

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Tape/Audio/Video

Arthur Fulmer Aim: Mass Merchandiser

By EARL PAIGE

CHICAGO—Arthur Fulmer Co. is taking aim at mass merchandisers through its brand of basically car stereo players under the Stereosonic name. The Memphis based firm, showing for the first time in the summer housewares show here, also introduced a new line of auto and home machines.

Acknowledging that the company has been thought of as basically a regional firm, Ron Edmundson, product manager, stereo division, said the marketing approach has only recently been broadened into a national one.

Noting that Arthur Fulmer has been in car stereo "since 4-track days," he indicated that the firm desired to build a strong base first through its regularly branded line. The regular line is sold by a 70-man sales force that sells both tape players and auto cushions and related auto accessory products.

Rep Line

The Arthur Fulmer line will now feature different packaging but aside from the brand name will be the same basic players that are sold under Stereosonic. However, Stereosonic will be sold only by manufacturer reps.

The new marketing approach differs somewhat from the former distinction companies made between one and two-step lines. Essentially, the company is totally one-step. Edmundson indicated that Arthur Fulmer has not chosen to pursue distributors. Basically, Stereosonic branded merchandise offers an entirely new market heretofore not focused on by the primarily automotive oriented company.

Thus, Fulmer was here at the summer independent Housewares & Home Entertainment Exhibit for the first time. The firm has been, however, flirting with houseware buyer exposure and was at the Navy Pier show last January.

Significantly, the booth at the Hilton was all new and did not display cushions and other items, focusing entirely on the Stereosonic image.

Edmundson believes comparatively few people realize that Arthur Fulmer is a 52-year-old privately held firm with branch warehouses in 13 key cities now. The firm, once primarily in seat covers, survived the changeover to Detroit-made covers in the mid-'50s, which not only cut into new seat covers but replacement covers too. The company steadily diversified and now manufactures such items as vinyl car top covers, bulk auto trim material and even motorcycle helmets.

New Line

The new line reflects Arthur Fulmer's concentration in auto players. There are six new models, ranging from a quadrasonic unit at $114.95 to strictly promotional units as low as $29.95. The 4-channel unit, model 501S, does not come with speakers.

Other new models are the 791S player with AM/FM stereo radio and several extra features such as repeat program button and anti-theft lever (allowing the unit to be brought into the home). List is $114.95. Model 790S is essentially the same as 791 without radio. There is a home adaptor kit for each.

There is a tape player designed basically for truck drivers, too. This is model 746P with positive ground electrical system and a list price of $59.95.

Two mini 8-tracks are the 500S at $54.95 only ¼-in. wider than an 8-track cartridge with several extra features including fine tuning, track light, burglar alarm and automatic head cleaner and 739S in the promotional range at $49.95.

(Continued on page 57)

AUDIO SHOWS IN 5 CITIES

LOS ANGELES — A series dubbed the "New World of Sound" expositions will be held in five cities this fall and winter to show new tape and audio products to dealers, institutional and commercial buyer and the general consumer.

In each city, the exposition will be tied in with a contemporary radio station.

The shows are slated for: Albany, Oct. 5-8; New Haven, Nov. 2-5; Buffalo, Nov. 20-Dec. 3; Philadelphia, Jan. 18-21; and Baltimore, Feb. 15-18.

The shows will be designed to attract young crowds, and the Moog Synthesizer will be highlighted at every exposition. Groups will also perform. The shows are being sponsored by Exposition Enterprises.

Players and Tapes Together at Wards

By BOB KIRSCH

LOS ANGELES—Keep the hardware and software departments in close proximity and pay attention to the youth market. These are two of the methods cited by Al Geigle, Chicago-based national record and tape buyer for Montgomery Ward & Co., in creating a successful home entertainment department.

Geigle also noted that the electronics business in general has been very good and looks even better for the coming months. He predicted an interesting fall for 4-channel and said he expects Cartrivision to be one of the hot items of the future.

He also saw a bright future for blank tapes, both in cassette and 8-track configurations, and added that display is important in these areas.

"Keeping the hardware and the software close together is as important as keeping baseballs in the sporting goods department," Geigle said. "If a consumer buys a glove, more often than not he's going to want a ball. It's the same with equipment. If somebody

(Continued on page 26)

Emerson TV Cartridge Player in Brooklyn Store

By RADCLIFFE JOE

NEW YORK—Emerson Television Sales Corp. has unveiled its first cartridge television player in New York at the Brooklyn store of Abraham & Straus.

The unit, Emerson "Imperial" Cartrivision system is being demonstrated for a full week in a move designed to give the New York consumer a close-up look at the new concept in television viewing.

The "Imperial" carries a price tag of $1,895, with the camera-microphone accessory being offered as optional equipment at $249.95. During the promotional week A&S will accept orders from customers for delivery in January 1973.

This is the second demonstration of the Cartrivision unit by a major retail chain in the New York area. Earlier this year, Macy's, in conjunction with Cartridge Television Inc., developers of the Cartrivision system, ran a week long demonstration of the Cartrivision player at its mid-Manhattan shop.

The "Imperial" CTV unit is also being demonstrated in Los Angeles, Chicago, and Philadelphia as part of an overall sales thrust.

Emerson's New York demonstration was attended on opening day by such key company executives as C. Vernon Phillips, executive vice president; George M. Hakim, vice president, marketing; Arthur Rosenblatt, vice president and director of communications; Joseph V. McKee Jr., executive vice president of National Union Electric Corp., parent company of Emerson; Albert M. Kronick, chairman of the Board of A&S Stores; Edward Goodman, A&S president; and Julian Seeherman, vice president and general merchandise manager of A&S.

Additional consumer sales leverage for the Cartrivision CTV player was realized recently when NET-TV here in New York, hosted an hour-long demonstration and discussion of the system on its "All About TV" program, moderated by Steven Scheuer, and aired on July 12, at 11 p.m.

Discussing the system for Cartridge Television Inc. were Samuel W. Gelfman, vice president of programming and production for CTI, and Donald F. Johnston, the company's vice president of marketing.

Nippon Consumer Fair Focus on TV Cartridge

(Story on Page 27)

FIDELITONE, INC., receivad the Sears Symbol of Excellenca Award for the second consecutive year. The award was given to 394 of 13,000 suppliers. Shown (laft to right) Hiram A. Prince, vice-president, distributor merchandising and sales; Roger Wagner, administrative assistant; William R. Anton, vice president, Fidelitone; and James Teale, Sears buyer, audio accessories.

U.K. RCA Tape Sales Up; More Non-Record Outlets

By RICHARD ROBSON
Staff Writer, Music Week

LONDON—RCA reported recently that tape sales now account for 12 percent of the firm's total turnover and that last month was the best ever for the company's cassette and cartridge division.

Sales of tapes through non-record outlets have also been increasing dramatically for the company. The firm now has over 150 non-record accounts—mainly automotive and photographic—which have all been opened during the past 12 months by RCA's five-man non-record tape sales force. The team was formed following the termination of the company's tape distribution deal with Ampex.

Commented National Sales Manager Brian Hall: "We felt that the only way properly to develop non-record tape accounts was with a specialist sales force. At the same time we realized that this force had to be made up of representatives who had a complete knowledge of repertoire — most of the garages and photographic dealers know very little about music and depend on us for selecting the right product—so we decided to recruit our salesmen from the record sales force."

He continued: "One of the biggest problems we had with non-record dealers was the low margin on tape. The sort of products that most of these dealers had built up their businesses on carried a much higher margin."

Hall added that the automotive market particularly is still largely 8-track orientated and that "when it comes to setting in volume over a period of time, tape is still a middle-of-the-road market."

Emphasizing the automotive outlets' ever-growing interest in tape, RCA has just concluded an agreement with the Henly's chain of garages which is planning to start selling cartridges initially at ten sites. RCA is also currently negotiating with a major petrol chain which is interested in the possibility of selling tapes on garage forecourts.

Two Young Brothers Building Chain of Retail Audio Centers in Pa.

By MAURIE H. ORODENKER

BLOOMSBERG, Pa.—Four years ago the Arcus Brothers were selling transistor radios in the basement of their home. Now the two men, Mike and Steve, own five booming stereo centers in northeastern Pennsylvania and plan more.

What makes the success story all the more unusual in this age of generation gaps involving youth is that the brothers Arcus are still youngsters. They started selling those transistor radios to their friends while still at school and today Mike is only 21; Steve is 20.

Wholly owned and with a staff of 12 salespeople and technicians, the Arcus chain includes two stores here, a third in nearby Sunhury, a fourth ready for opening in Berwick with a fifth opener slated for August. The third store in Sunbury was opened Oct. 14, 1971. The Berwick operation is an acquisition and July 31 the Berwick Stereo Market becomes an Arcus Bros. Stereo Center.

The fifth store will be opened Aug. 31 in Hazelton at a temporary location, awaiting the completion of the shopping center in nearby Wilkes-Barre as its permanent home. It will also mark the first Arcus store in a shopping center, all other stores located in main shopping streets within the city.

On the drawing board are plans for two more stores for 1973 expansion, said Steve Arcus. However, these and any other additions would be on a franchise basis.

Each of the Arcus stores have approximately 1,200 square feet and each cost about $12,000 to set up, including carpeted shelves for all units and a master control switchboard. With warehousing in Bloomberg, store software inventory includes about 5,000 8-tracks; 500 pre-recorded cassettes; 10 different television sets in the name brand category such as RCA, Magnavox and Sylvania; the full Sony line; components and turntables from all the major lines like Craig, Panasonic and Wollensak. The concept, says Arcus, is to make each store a "complete home entertainment center."

For virtually all its inventory, Arcus Bros. also serves as wholesale distributor and jobber. The brothers are also manufacturers of 8-track tapes, but for special order only. A lively business is carried on for special orders, particularly for weddings and meeting programs.

Pilferage represents very little of a problem for the stores as the display racks are all bubble racks so that the customer can reach (through a hand hole) only a single item at a time.

Newspapers, radio and circulars represent the advertising media used with the heaviest concentration on the printed circulars. These are placed largely on the windshield or antenna ears of parked cars throughout the shopping areas in each community.

However, according to Steve Arcus, the best form of advertising is the "Price Guarantee" policy which marks the pricing at each store. "Nobody undersells Arcus

(Continued on page 26)

Full-Inventory Musicland Outlets Spotlight Tape

By GRIER LOWRY

KANSAS CITY, Mo.—The full-inventory concept of Musicland here and the other 85 stores in the nationwide chain places almost equal emphasis on tape and disks. Per store inventories in tape average around 5,000 titles, according to Royce Nies, district manager. But the stores reflect individual requirements of local markets too. For example, some stores do a fairly lively business in open reel prerecorded tape.

"We aren't just another record-tape shop where you find only current items," Nies stated. He pointed out a broad selection ranging from oldie 45's and every conceivable title in current prerecorded software to accessories, tape playing equipment and popular musical instruments.

"Our aim is simple—the complete music package and the biggest selection in each category.

"In some stores, particiularly those in military base areas such as Wichita, and Leavenworth, Kansas, we have a lively demand for open reel so we stock it," Nies said. "Four channel? We're late getting in but a survey of our managers disclosed that it is coming so we're going with it on a test plan in several stores.

NIES

"Frankly, we're disappointed in prerecorded cassette sales," he said. "They pull less than 4 percent of total tape sales. The really phenomenal volume category is 8-track. What has happened to cassettes is simple. You can buy an 8-track player in the same price range of a cassette player and the sound is perceptibly better. The vastly better selection of 8-track tapes is also a big influence on sales."

A good part of the steady growth of business at Musicland units can be traced to convenient shopping facilities, lively promotions, competitive pricing and the something-for-all philosophy which dominates all categories, he said.

Take pricing. The standard policy on 8-track tapes that carry a manufacturer's list of $6.95 is to drop to $5.95. The company's private line of tapes is tagged at $3.29.

Regular Sales

A steady round of sales is scheduled on popular sellers, such as the recent sale featuring tapes by the Osmond Brothers and Steppenwolf, for $4.95. Also displayed regularly is a sizable selection of special-purchased 8-track tape priced at $2.99. In addition, cut-out tapes are frequently offered at the low price of 99¢.

In stressing sale tape in the stores the management puts heavy reliance on two types of display fixtures. First, the old basic bargain-sale dump table unit on which 300 cartridges may be heaped for customers to grope through. These may be the 99¢ cut-outs. In addition, a "feature table" arrangement is used which consists of showing tapes in 15-pocket browser units.

Shopper-attention to these sale items is directed with colorful, good-sized "Day-glow" signs in two sizes. For the browser displays a narrow 6x22 inch size is used. For dump tables a square-shaped 11x14 size is employed.

Pilferage

There is recognition of the pilferage problem in the method of fixturing the main stock of regularly priced tape. Here again a couple of plans are followed. First, a plexiglass bubble is arranged over fixtures which permit customers to touch the tape but wait for a salesman to unlock the fixture to secure the merchandise. In smaller stores, where space is at a premium, an upright fixture is employed through which shoppers put hands in and push the tape on to a belt which carries it to the cashier station.

On the subject of pilferage, Nies declared, "As with everyone, I imagine it is worse with us than we realize. We may be dreaming but we feel we have it at an acceptable level. Our pilferage-minimizing fixtures help. But we also have a rigid policy on prosecuting anyone caught. We don't hedge, we prosecute. Unfortunately, the fact that about 50 percent of those arrested are released quickly takes the steam out of this policy. There's more truth than fiction in the story of the little old lady who is caught pilfering in a store

(Continued on page 33)

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VidExpo72 CONFERENCE/EXHIBIT SESSIONS

MONDAY, AUGUST 21

Welcome Cocktail Party, 5:00-7:00 p.m.

Your opportunity to share your experiences with other Video-Industry leaders.

TUESDAY, AUGUST 22

9:15 - 10:45 a.m.

Opening Session - Keynote Addresses

Government and the Video Media
Congressman Orval Hansen, U.S. House of Representatives

Educational Video: Reaching and Teaching the Vid Generation
Dr. Robert Heinich, President, Assn. for Educational Communications & Technology, Indiana University

Corporate Video: Bigger Payoffs in Management Communication
Wallace Henry, Director of Communications, Pepsi-Cola Co.

Consumer Video: Tapping the Multibillion-Dollar Market—When?
Aaron Neretin, Editor & Publisher, Merchandising Week

10:45 a.m. - 3:30 p.m.—Video Exposition Open
12:30 p.m.—Buffet Luncheon

3:30 - 5:30 p.m.

CORPORATE VIDEO

Bigger Payoffs In Management Communication

How YOU can use video to inform, motivate and train—in an insurance company, in the medical field, in manufacturing, in the service industries and on Wall Street.

Chairman:
Max Fuller, Director of Field Education, Maytag
Richard Van Deusen, Audiovisual Manager, Prudential Insurance Co.
Ronald Butler, National Audiovisual Specialist, Nissan Motor Co., U.S. (Datsun)
John Ribbing, Manager of Training, Coca-Cola Co.
William Hight, Director, Division of Instructional Media, American Hospital Assn.
Lee Roselle, Producer/Director of Audiovisuals, Merrill, Lynch, Pierce, Fenner & Smith

WEDNESDAY, AUGUST 23

9:00 - 10:45 a.m.

EDUCATIONAL VIDEO

Reaching and Teaching the Vid Generation

How YOU can successfully mix the media for better learning, featuring applications, experiences, costs and results from a teacher, librarian, programmer and public official.

Chairman:
Dr. Robert Heinich, Professor of Education, Audiovisual Center, Indiana University
Edward de Sciora, Director, and **Walter Dale,** Video Project Director, Port Washington (N.Y.) Public Library
Lilly Fleming, Partnership Director, Economic Development Council of New York City, Inc.
Georgia Noble, Associate Professor, Department of Education, Simmons College

10:45 a.m. - 3:30 p.m.—Video Exposition Open

12:30 p.m.—Buffet Luncheon

3:30 - 5:30 p.m.

CONSUMER VIDEO

Tapping the Multibillion-Dollar Market—When?

Strategy session on how YOU can move from the showroom to the living room, featuring experiences of the market researcher, software programmer, Cable TV expert and the retailer.

Chairman:
John W.P. Mooney, General Manager, High Fidelity Cable TV
Peter Wiegand, Project Manager, Prognos AG, Basel, Switzerland
Sol Schildhause, Director, Cable TV Bureau, Federal Communications Commission
Kevin O'Sullivan, Director of Professional Development, National Audio Visual Assn.
Bertram MacMannis, General Manager, TV Division, The Reader's Digest Assn.
Jack Craver, Vice President and General Manager, Plaza Hotel, New York
Don Segall, President, Cable Shows Video

THURSDAY, AUGUST 24

9:30 - 11:30 a.m.

'IN-HOUSE' VIDEO

"Doing It Yourself!"

HOW-TO session running the gamut from "home movie" to "network spectacular," emphasizing techniques, costs and applications, and featuring a video producer, production manager, software developer and systems use specialist.

Chairman:
Robert O'Boyle, Supervisory Electronic Engineering, Department of the Army Audiovisual Agency
Herbert Winter, Secretary General, International Publishers Audiovisual Assn., Zurich, Switzerland
Herbert Wolff, Assistant Vice President, Corporate Communications, New England Life Insurance Co.
George Griswold Jr., Information Manager, CCTV, American Telephone & Telegraph
Mrs. Red Burns, Director, Alternate Media Center, New York University

Noon—Closing Session

VIDEOGRAM FINALE

Where Do We Go From Here?

Separating the Possible from the Propaganda!

W.D. Littleford, President, Billboard Publications, Inc.

Bell & Howell Launches Election Keyed Promo

Bell & Howell has announced a retail promotion campaign to run from Aug. 14 to Labor Day, with a "buttons, banners and ballyhoo" election flavor.

Called the "Sound Rally," it is designed to create a new audio selling season for back-to-school sales, according to Mort Kramer, director of marketing and creative services for the company's Consumer Products Group.

Free store display kits and promotional idea guides are available to all participating dealers. The 72-piece display kits will include 50 jumbo Robert Redford posters to tie in with Warner Brothers' picture, "The Candidate," starring Redford and scheduled for nationwide release in late July and early August.

Spot radio advertising including names and addresses of dealers will be aired in New York, Chicago, Los Angeles, Philadelphia, Milwaukee, Miami, Boston and Baltimore.

Kramer also announced a pre-

(Continued on page 27)

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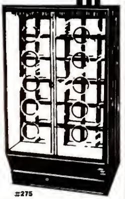

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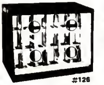

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Japan Imports In UK Rising

LONDON — Again underlining the Japanese hardware manufacturers' relentless drive into the U.K. equipment market, nearly 34,000 foreign-made cassette and cartridge players were shipped to outlets during March, according to the latest statistics to be released by the Department of Trade and Industry. Although this is 10,000 units fewer than the month before, the figure represents more than a 100 percent increase over the same period in 1971.

In comparison, deliveries of UK manufactured players of all configurations (cassette, cartridge and open-reel—no breakdown is given) only totalled 17,500 units—38 percent down on the equivalent period in 1971.

Deliveries of foreign-made equipment in March were valued at nearly $1.6 million compared with $676,000 in March, 1971,

(Continued on page 35)

W. C. FIELDS SET

Caedmon Tape Push

NEW YORK — Caedmon Records is mounting a massive promotional push for the 8-track, cassette, and record sales of its "W.C. Fields for President" album.

Included in the promotion are special seven-inch LP's, featuring highlights of the complete album. These are being shipped to radio station program directors and disk jockeys around the nation.

The company is also supporting a dealer level promotion in which customers are being asked to write in 25 words or less why they think W.C. Fields would have made a good presidential candidate. Winners of the contest will be eligible for a free tape or disk of the album.

Caedmon, which is breaking new marketing ground with its unusual push on this album, is also zeroing in on college campuses where it will saturate college radio stations and campus record shops with the album.

Added to all this, Caedmon has initiated a national mailing of sample copies of the album to distributors, dealers, news media and other areas involved with the music industry.

Point-of-purchase promotions, displays, flyers, posters, are also being utilized as promotional aids. Tape configurations of the album carry a $6.95 price tag.

Young Brothers

• Continued from page 22

Bros. within a radius of 100 miles of Bloomherg," is the stores' pricing slogan, said the brothers. All a customer needs to do is bring in a sales slip or an ad from another stereo shop within a radius of 100 miles and the store will gladly reimburse the difference. And according to the Arcus boys, the reimbursements are few and far between.

Wards Puts Players, Tapes Together

• Continued from page 22

buys an 8-track deck or a cassette unit, it's likely he'll want to take a few tapes home. The same holds for records. A person buying a component or compact system may well want to take some disks home with him.

"This is one reason why it's always been our philosophy to show the hardware and the software together," Geigle continued. "When a person buys the hardware, he knows where to get the software."

Geigle added that this situation sometimes works in reverse. "If the departments are close to each other, a person buying software will often see the hardware. It becomes almost like an impulse sale. A consumer may have been thinking about buying a new tape system or component unit for some time, and if he notices these items, he may decide to purchase them."

Advertised Together

Geigle also noted that hardware and software are often advertised together by the chain, showing blank and prerecorded tapes, records and various hardware items. "This is a very effective way of reaching people," he pointed out.

In talking about the youth market, Geigle said, "The young people are my customers. It's a good philosophy to aim at this market and to listen to the kids. Very often they will ask for a product before it has become popular and this shows they're ahead of their times. They give us an indication of what's coming up."

Geigle gave several examples of this philosophy at work. "The younger people helped to point the way in blank tape," he said. "They are the ones doing the recording, in both cassette and 8-track, and they've been important in our decisions to carry as much of a variety of blank tape in all lengths that we do.

"Components are another example of the young people at work," Geigle continued. "A young couple with an apartment generally doesn't want a console, but they want a little more than a compact system. So they go for the components."

Speaking about the 4-channel situation, Geigle said, "It's certainly coming but it may not be big right away. There's just not that much software around and people are going to have to spend a good deal of money if they want to have a quality system."

Wards will not be using 4-channel demonstration rooms, but they will have a special demonstration area. "We have overhead 4-channel displays with four speakers hanging from it. The consumer can step into the display and get a concept of 4-channel sound. We are going to send out 200 of these displays to our biggest stores within the next month.

"We will also make it a point to have this display well identified," Geigle said. "Let the consumer know that you have 4-channel. This is extremely important because the consumer has to be educated. It is equally important to educate the industry in this concept."

On some of the other aspects of the home entertainment market, Geigle said, "Tape equipment is doing quite well, especially 8-track units with record capability. As more of these come out, and there will be a lot more at reasonable prices in the near future, more units will be sold as well as more blank 8-track tape. We put our blank tapes right by the records and we keep them up by the cash register, too."

Stereo Important

In audio equipment, "Stereo is being upgraded because of 4-channel," Geigle said. "The manufacturers want to make sure their equipment is not rendered obsolete by 4-channel and at the same time they are producing better stereo all the time. Consoles are also doing very well for us, particularly since so many of these units now have 8-track units in them."

Geigle was particularly enthused about the future of Cartrivision, which is now being demonstrated in Chicago area stores by Wards. "Software for this type of system will be very big," Geigle said, "and should be the next big thing for the rack jobber. I think this is something he can really get into. We're showing the units now, getting good reaction and we've taken some orders."

Geigle said that while the hardware and the software would be expensive, a parallel could be drawn with the introduction of the microwave oven. "These were also very expensive at first," he said, "but we found a lot of people buying them and not only the affluent people. Some of our smaller stores were doing a lot with them and now we can't get enough of this product. The same type of thing might very easily happen with Cartrivision."

With all of the innovations happening in the electronics field and the continuing improvement of existing product, Geigle sees a bright future for the business on all levels.

OPEN REEL

Stereotape Signs Folkways

By ELIOT TIEGEL

LOS ANGELES—Stereotape has reached an agreement with Folkways Records to release 12 of its American folk music albums on open reel.

Stereotape will release the material as a documentary series within 90 days, reports Sascb Rubinstein, general manager of the open reel division of Magtec, the local duplication firm.

The material includes performances by Pete Seeger, Woody Guthrie and Sonny Terry and Brownie McGee. Two of the tapes will be Seeger's guitar and banjo instruction courses. All the material will retail for $6.95 and be offered through Stereotape's regular two-step distribution.

The project is the first for the duplicator which already has licensees from Warner Bros., Reprise, Elektra, Decca, Kapp, Uni and, most recently, United Artists and its affiliated labels.

Rubinstein sees the Folkways project in terms of a documentary because the "material is 15 to 20 years old, is in monaural and is essential for its historic and intrinsic musical values."

Placing the folk and blues material on open reel will allow it to reach a broader market than is currently the case. The music is still available on disks.

Stereotape will design new graphics for the reels, and is considering special marketing plans for the music.

Not only has American folk and blues music been neglected on open reel, Rubinstein, a buff, believes, but "it's been neglected generally for the past 15 years in other media."

"Mr. Topp Tape" Says

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(516) 889-5355

VIDEXPO TV SHOWCASE

NEW YORK—The Sony Corp., Akai, Concord Electronics and Shibaden are among the latest companies to join the growing list of videocassette player manufacturers who will exhibit at VidExpo '72, Billboard Publications' first user-oriented video marketing conference and exhibition.

The addition of these companies makes VidExpo '72 a showcase for the most extensive display of video hardware ever seen in one place.

Other announced exhibitors include Panasonic/Matsushita, Mitsubishi/EVR and Retention Communications Systems. Depending on marketing progress, VidExpo '72 is also expected to include RCA, Philips/Norelco, Sanyo and Japan Victor.

VidExpo's special registration offers allow for five or more persons representing a single organization to register at the same time for a total of $600. This fee includes all sessions and admissions to the exhibits; five subscriptions to VidNews biweekly video media news letter, five texts from BPI's 1st International Cartridge TV Conference, and five meal function tickets, with extras available.

Complete details on all fees are available from Peter Mitterbauser, VidExpo '72, 300 Madison Ave., New York 10017. Phone: (212) 687-5523.

TV Cartridge

Cassette Sciences Film Deal Aimed at Home Entertainment

NEW YORK—Cassette Sciences Corp., has acquired the videocassette rights to the extensive film library of the Trans America Film Corp.

The exclusive agreement was negotiated between Gerald Dorfuss, president of Cassette Sciences; and C.E. Feltner, chairman of the Board of Trans America Films. It involves the exchange of an undisclosed amount of cash and Cassette Sciences common stock.

Cassette Sciences plans to select a number of well-known films from the 1,400 titles in the Trans America catalog, and produce them in Super 8 film cassettes for the home entertainment market.

The film cassettes will be playable in the Cassette-Vision audiovisual system developed by Cassette Sciences. The player reproduces through the screen of a standard home television set.

The Cassette Sciences/Trans America Films agreement extends over a seven-year period, and covers, in addition to the full-length features, more than 1,000 short subjects.

As part of the transaction, Cassette Sciences also purchased outright, all rights to a library of 80 educational films used primarily by public schools, colleges and libraries.

The Cassette-Vision system which carries a $495 price tag includes the Cassette-Vision player, and an audio cassette player, both of which are interacted by a remote computer. According to Dorfuss, both components can function independently.

Although Cassette Sciences will concentrate its marketing activities on the home entertainment market, Dorfuss disclosed that systems will also be sold for commercial and educational applications.

Public demonstrations of the system are scheduled for late summer and fall.

Nippon Consumer Fair Focus on TV Cartridge

TOKYO—The Japanese buying public will be exposed to close-up demonstrations of several TV cartridge systems when the first Japanese Consumer Video Fair opens here on Oct. 1.

The fair which is being co-sponsored by the Electronic Industries Association of Japan and the Japan Video Association, will also give visitors an opportunity to attend panel discussions on the RCA SelectaVision systems and the Teldec Videodisk.

Systems slated for demonstration include the Sony U-Matic videocassette player, and units by Teac, Japan Victor and Matsushita Electric. There will also be a ¼-inch portable color VTR unit by Akai; EVR players by such licensees as Hitachi and Mitsubishi; EBR by JEOL; CRV by Fuji Photo Film; and a ½-inch Fancyscope color VTR monitor display by Toshiba.

The fair which will run for one week as part of the Japanese Ministry of International Trade and Industry annual "Information Week" exposition, will extend over 8,522 square feet of space at the Mitsukoshi department store at the Ginza intersection. MITI is picking up about $20,000 or one-sixth of the overall cost of the project.

Bell & Howell

• Continued from page 26

Christmas advertising and promotional campaign with full page ads for the 18-34 age group in national magazines such as Esquire, Sport, True, Stereo Review, Hot Rod and Motor Trend.

Tape Happenings

Koss Corp. is opening offices in Paris and **Daniel Guy** has been appointed directeur general, said **Jack Armtsrong,** vice president and managing director, Koss. Other overseas offices are in Frankfurt, Germany, and Milan, Italy. Guy was most recently marketing manager for the Paris of U.M.D., the French division of Amphenol, Inc. Also at Koss, the American Marketing Association, Milwaukee chapter, selected **John C. Koss,** president, as its "Marketing Man of the Year." . . . **Trend Industries, Inc.,** Franklin Park, Ill., is introducing modular shelving for stereo/hi-fi components. System X-100 consists of two standard shelf units, record/tape tub with Plexiglass dust cover, receiver-amplifier unit with slope shelf and cover, and vertical glass shelf etagere unit. The adjustable shelves are 16-inches deep, and 25- and 57-inches long. Components are easily assembled, and can be rearranged for changing needs.

Robins Overseas Corp. has appointed Carlos A. Vegas & Associates of San Juan, as its Puerto Rican sales representative. The firm will handle consumer electronic products of Robins Industries Corp. and professional audio products of Fairchild Sound Equipment Corp., a division of Robins.

Meanwhile, Robins Industries has developed a record ionizer that wipes away static and dust and improves record fidelity. The unit, model R41005, resembles a jeweler's buffer, and has a plush velvet applicator and cleaning head with built-in anti-static fluid reservoir. The product carries a list price of $5. An activating fluid refill is available for $2.75.

The King Instrument Corp. of

(Continued on page 34)

Boman Bows Home Models

LOS ANGELES — Boman Astrosonix, division of California Auto Radio, Inc., has entered the home entertainment field with an 8-track player for the car and home.

The unit, model HA-808, is a complete package which contains a housing for the car with lock and two keys, plus two convertible wedge mount speakers. A pull-out handle enables the driver to remove the model for home use.

The HA-808 has slide controls for minimum and maximum volume, tone and balance. Also featured is a channel selector, illuminated channel indicator and plug for head phone. The unit retails for $134.95.

New Pioneer Mini 8-Track

LOS ANGELES—Pioneer Electronics of America has introduced a mini 8-track car stereo unit, two inches high by four and three-quarters inches wide by six and one-half inches deep.

Features on the unit include a four-program vertical headshift mechanism meant to provide precise tapehead contact and minimize crosstalk, a shielded capstan meant to aid tape feed, automatic and manual track change, volume, tone and balance controls and track indicator lights.

The unit, model TP-222 weighs two pounds, 14 ounces and carries a suggested list price of $54.95.

Pioneer 6-Unit Car Display

LOS ANGELES—Pioneer Electronics of America has introduced "Turn-On Place," a multicolored illuminated car stereo display.

The unit is designed to demonstrate six car stereo models and can be updated for new models through removable product panels. It can also be used as a counter or free-standing display.

The unit is being offered to dealers at no charge with the purchase of a representative assortment of car stereo models.

ITA Position Clarified No Move on 'Q' Cassette

NEW YORK—The International Tape Association (ITA) will remain completely impartial in problems involving the growth of the tape industry as a whole, and four channel sound in particular. So said Larry Finley, executive director of the ITA.

Commenting on recent reports (Billboard, July 15) that the ITA was spearheading a move to develop a four channel cassette market by petitioning the Philips Corp. to make special licensing agreements available to cassette manufacturers so that an endless-loop four channel cassette could be developed, Finley said that no executive decision had been made on such a plan.

The ITA executive added that there had been a brief discussion on the matter at a recent cassette committee meeting, but that no final agreement had been reached on petitioning Philips.

Finley continued, "The meeting was not a closed-door one, but like all our meetings, was opened to all members of the Association. Further it would be against the rules of our constitution to involve ourselves in any project that would convey any impression of partiality on our part."

Video Program For Norwegian Merchant Fleet

OSLO—Five lines of the Norwegian Ship Owners Association will test the videocassette concept in their ships this year, with a series of programs geared to informing, educating and entertaining ships' passengers and personnel.

Hardware for the venture is being supplied by Norde Mende, while programming is being prepared by Nord-Video, a consortium of Norwegian publishing houses and newspapers including Aftenposten, Norway's largest newspaper house, and Gyldendal and Mortensen, two major publishing houses.

Initial programming for the project will be shipped in packages of five or six cartridges, each containing between 45 and 60 minutes of color programs. Processing of the material is being undertaken by Centralfilm A.S. of Norway, a division of Mortensen.

According to Odd-Leif Skundberg, vice president in charge of public relations for the Norwegian Ship Owners Association, Swedish and Danish shipping lines have also been invited to participate in the pilot project.

He added, "We expect that the venture can, through inter-Scandinavian cooperation, be produced on a regular basis for all three merchant marines."

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#150, 1 mil polyester, 3600 foot on 10-½ inch fibergloss reels, used once, $1.99; 1800 foot, 7 inch reels, 99¢—Guaranteed to perform as good as new or money refunded. (Bulk, no box) Used 10-½ inch fibergloss reels (small hole) 50¢. New hinged boxes 10-½ inch, 39¢, 7 inch, 9¢. All plus postage

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OVERLAND PRODUCTS
P.O. Box 6
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Fremont, Nebr. 68025
Phone 402-721-7270
No. 508 8 TRACK FOAM PAD
No. 302 CASSETTE PINS
No. 720 FLANGED GUIDE ROLLERS
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No. 735 HUB ROLLERS
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Campus News

What's Happening

By SAM SUTHERLAND

From **Augie Blume** and **Grunt Records** in the city by the Bay comes news about the persistent hassles facing **KTDB, Ramah Navajo Radio,** Ramah, N.M. The station, originating as an effort by students at Ramah Navajo High School to improve communication between community and school, has become a vital communications format for that community. And economic reality has suggested that, unless KTDB can raise the funds necessary for operation, that format will go under. Program director **F. Kim Hodgson** describes the station as "relatively expensive," hardly surprising when considering the volume of original programming and the costs incurred in production.

Operating costs alone already pose problems for the coming year, and fiscal '74 looks dim indeed. Which, given Ramah Navajo's success as the first Indian-controlled school and as a source for that communication link, is sad indeed.

Augie and Grunt have sent in some money. And, while that check won't keep the station alive, support from other companies, from college stations, and from anyone else who still believes in community development might just help.

The address for Ramah Navajo Radio is Box 18, Ramah, New Mexico, and the phone is (505) 783-5456.

* * *

From the **University of Toronto, Richard Morochove** of U. T. Radio has written to examine the problems facing Canadian college programmers in dealing with cable FM hookups. While that station has had success with carrier systems, and has experimented with closed circuit and cable FM through a local CATV company, Morochove and his associates would appreciate any help American college and professional radio people might be able to give in completing the picture.

Cable FM, financial agreements, effective publicity and listener reaction are all of interest to the Toronto crew. They can be reached at 91 George Street, Toronto 5, Ontario.

* * *

Back in L.A., **Marty Cerf** and **United Artists** are still rolling along, and Cerf has offered some light for campus radio veterans looking for action. Cerf is currently planning an expansion of UA's field force, and he's interested in having campus representatives in Atlanta, Miami, Dallas, Boston, Philadelphia and Denver. Contact him at U.A.

Cerf includes an interesting sidelight that should spur some interest: **Walter Paas,** Chicago-area rep from WLUC, has been handling full-time promotional activity in that city for several months, following his graduation. And **Jere Haussetter,** formerly Boston rep, is now a full-time UA man in St. Louis:

* * *

PICKS AND PLAYS: SOUTH—**Tennessee**—WRVU-FM, Vanderbilt University, Nashville, Mike Anzek reporting: "The Girl You Think You See," **Carly Simon,** Elektra; "Boones Farm," (LP), **Boones Farm;** Columbia; "The Coldest Days of My Life," **Chi-Lites,** Brunswick. . . . WUTM-FM, U. of Tennessee at Martin, David Nichols reporting: "Rock On," (LP), **The Bunch,** A&M; "Good Feeling to Know," **Poco,** Epic; "You Don't Mess Around With Jim," **Jim Croce,** ABC. . . . **Louisiana**—WLPI, Louisiana Polytechnic Institute, Ruston, Debrah "Pete" Royer reporting: "Duncan," **Paul Simon,** Columbia; "Alone Again (Naturally)," **Gilbert O'Sullivan,** London; "I'm Still in Love With You," **Al Green,** Hi. . . . **Virginia**—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "The Guitar Man," **Bread,** Elektra; "The City of New Orleans," **Arlo Guthrie,** Reprise; "Son of Schmilsson," (LP), **Harry Nilsson,** RCA. . . . **Florida**—WUSF-FM, U. of South Florida, Tampa, Dave Dial reporting: "American Gothic," (LP), **David Ackles,** Elektra; "Wind of Change," (LP), **Peter Frampton,** A&M; "Hold On to Me," (LP), **Bonnie Koloc,** Ovation.

* * *

WEST—KLCC-FM, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Sugar," **Carla Thomas,** Stax; "American Gothic," (LP), **David Ackles,** Elektra; "Isle of View," (LP), **Jimmie Spheeris,** Columbia. . . . KZSU, KZSU-FM, Stanford U., Stanford, Paul Wells reporting: "Wind of Change," (LP), **Pink Floyd,** Harvest; "All Together Now," (LP), **Argent,** Epic.

* * *

MIDWEST—**Michigan**—WKMX, Schoolcraft College, Livonia, Dennis Jackson reporting: "Sundego's Traveling Orchestra," (LP), **Jim Price,** ABC; "After Midnight," . . . **J. J. Cale,** Shelter; "Earth Omen," (LP), **Frijid Pink,** Lion. . . . WMUK-FM, Western Michigan U., Kalamazoo: "Walking the Dog," (LP cut. What This Country Needs), **Redwing,** Fantasy; "Geronimo's Cadillac," (LP), **Michael Murphy,** A&M; "The Devil's Harmonies," (LP), **Shakey Jake Harris,** Polydor. . . . **Minnesota**—WMMR; U. of Minnesota, Minneapolis, Michael Wild reporting: "Years," (LP), **Marc Jonson,** Vanguard; "Love's Enough," **David Ackles,** Elektra; "My, My," **Ratchell,** Decca. . . . **Illinois**—WRSB-FM, Elmhurst College, Elmhurst, Judy Crews reporting: "Brandy," **Looking Glass,** Epic; "Shane A Light," (LP cut, Exile on Main Street), **Rolling Stones,** Rolling Stones.

(Continued on page 34)

KMET-FM Jocks Play 'Hit-Or-Miss'

• Continued from page 16

2 p.m.; Jeff Gonzer until a 15-minute newscast at 5:45 p.m.; Segal from 6-10 p.m.; Richard Kimball until 2 a.m.; and Zachary Zenore in the all-night slot.

"You'll notice that nowhere in that staff list do you see a machine. Herman Quirm was retired about two weeks ago. The station is no longer automated in that all-night slot."

At one point, when Moorhead first took over the station as operations manager a few years ago, the station was much more automated . . . and operating in those days, the pioneer days of the progressive rock format before it became so widespread with as low an overhead as possible. This included Moorhead going back on the air with his old air personality title of Guy Williams. And he achieved quite substantial ratings before leaving KMET-FM to become manager of WMMS-FM.

Guy Williams, as an air personality was fired eight times, though as a program director Moorhead has never been fired and general manager Moorhead is even more successful.

"I had the reputation as a jock of being dirty on the air," Moorhead said. "I don't know why. Once I got fired for reading this poem on the air: 'There was a little girl, who had a little curl, right in the middle of her forehead. When she was good, she was very good. When she was bad she had lots of dates.' Dick Wheeler, KTLN in Denver, fired me for that and George Cromwell had to do my show plus his own for two weeks before they found a replacement. George was a little mad about that."

KTKT Machine

Moorhead had run into an automated machine before. "The first time I ever saw automation was at KTKT, Tucson. I was program director of the Top 40 station and the FM station featured Silent Sam, a record machine with an arm to pick up the records. It was considered very modern because there were only five-to-ten seconds of dead air between the tunes. Myself and Frank Kalil used to go into the room where Silent Sam was about 6 p.m. for a deejay meeting and shove one-to-three rock records into the stack . . . it held maybe 100 records and it would be sometime around 3 a.m. before the machine would get around to those rock records. Then the owner would call me or Frank up. He was Tom Wallace and he owned the station then with Art Linkletter . . . and Wallace would raise hell because we were sabotaging *his* station. He was the only one who ever called, though. The rock station made the money, but he always listened to the FM side."

Moorhead, who started in radio at Cleveland 20 years ago on what was WSRS, "The All-American Family Station and we used to ring chimes over the air . . . it's now WJMO," joined KMET-FM on this second go-round on April 17; he'd been at KMET-FM until the fall of 1970 before shifting to WMMS-FM in Cleveland. Before KMET-FM, he'd served briefly as operations director of KLAC, Los Angeles, and KFI, Los Angeles, but before that had been program director of WOKY, Milwaukee, and national program director of Bartell Broadcasting.

Geographical Difference

Today, KMET-FM is an "adult-rock station," Moorhead said. "Progressive radio, which is a handle and really not descriptive of that type of radio, is dead. This is not true in New York, Philadelphia, where the stations were better. But progressive doesn't mean the same thing in New York and Philadelphia. And KSAN-FM in San Francisco is not a progressive station as we know it in Los Angeles. What progressive means, as we know it, is a station which is against any and all established radio traditions. But in New York and Philadelphia, the term means *a cantemporary station* . . . not a bunch of freaks running around playing what they want when they want. On the West Coast, unfortunately, the term came to mean undisciplined radio—a bunch of freaks sitting around smoking dope. That type of radio had to evolve.

"At KMET-FM, not only do we have the best air talent in modern radio, but we practice modern programming techniques. We limit commercials to eight units an hour . . . not minutes, but units, because a commercial is a commercial, regardless of how long. Yeah, we're a premium station, meaning that a commercial costs a little, but you'll never hear more than two spots together so each commercial had greater attention value. Greater impact."

PAMS Sells C&W Packet

DALLAS — PAMS, leading jingles firm here, is now syndicating a new custom jingles package of identifications for country music stations called "Lovin' Country Love Letters."

The series of 30 vocal cuts, which will be customized by PAMS, was produced by Dick Lawrence, national program director of the Beasley Broadcast Group, Goldsboro, N.C., and Fred Foster, president of Monument Records. Felice and Boudleaux Bryant, a songwriting team, created the series. Musicians on the set include Charlie McCoy, Jerry Smith, Harold Bradley, Chip Young, Grady Martin, Buddy Spiker, Weldon Myrick, Jimmy Isabell and Farrell Morris. Terry Lee and the PAMS country clubbers did the vocals.

FORUM REGISTRATION LIST

EDITOR'S NOTEs The following is a list of a few of the people who've registered for the fifth annual Billboard Radio Programming Forum during the past weeks

George Cooper
Program Director
WOAI
San Antonio, Tex.

Clifford Hunter
General Manager
WOAI
San Antonio, Tex.

Bones Howe
President
Mr. Bones Productions
Los Angeles, Calif.

Dennis Laventhal
Vice President
ABC Dunhill Records
Los Angeles, Calif.

Jim Slone
President
KCUB
Tucson, Ariz.

Kent Hedberg
Program Director
KVEZ-FM
San Mateo, Calif.

Ernie Gudridge
General Manager
WKLO
Louisville, Ky.

Bill Hennes
Program Director
WKLO
Louisville, Ky.

William F. Bruder
KRKC
King City, Calif.

David Cohen
WANV
Waynesboro, Va.

Miss Shelly Nemetz
Recording Artist
Fantasy Records
Miami Beach, Fla.

Bernard Mann
President
KALO
Little Rock, Ark.

Gene Norman
President
GNP Crescendo Records
Los Angeles, Calif.

Howard Green
CHQT
Regina, Canada

James Lynn
Program Director
KROK-FM
Shreveport, La.

Paul-Emile Beaulne
CKAC
Montreal, Canada

Kenneth Ferguson
President
KHFH
Sierra Vista, Ariz.

Wally Nelskog
President
KIXI
Seattle, Wash.

Vince Pernicano
Regional Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

Don McGregor
Regional Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

Roy Chiovani
Regional Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

David Banks
Regional Soul Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

Hal Halverstadt
Merchandising Director
Warner Bros. Records
Los Angeles, Calif.

Stan Cornyn
Vice President
Warner Bros. Records
Los Angeles, Calif.

Alejandro Dias Romo
Production Director
Radio Comericales
Guadalajara, Mexico

Herb Gordon
Promotion Director
Famous Music
New York, N.Y.

Chuck Gregory
Marketing Vice President
Famous Music
New York, N.Y.

Ron H. Goldstein
General Manager
Playboy Records
Los Angeles, Calif.

Larry Cohen
Executive Vice President
Playboy Records
Los Angeles, Calif.

Harvey Mankowitz
Business Affairs Manager
Playboy Records
Los Angeles, Calif.

Michael Papale
National Promotion Director
Playboy Records
Los Angeles, Calif.

Larry Daniels
Program Director
KTUF
Phoenix, Ariz.

Craig Erickson
Program Director
WJTO
Bath, Maine

Turner Porter
General Manager
WJTO
Bath, Maine

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That's the music of "Primal Roots," the latest album from Sergio Mendes & Brasil '77. An album that recreates the primitive sensuality of authentic folk and popular music of Brasil.

Sergio Mendes & Brasil '77, "Primal Roots": the album that makes it very clear why they're called "Brasil," no matter what the year.

SP4353

Mark, Don & Mel 1969-71

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ST-307

SKAO-406

SKAO-471

SWBB-633

ST-764

SW-853

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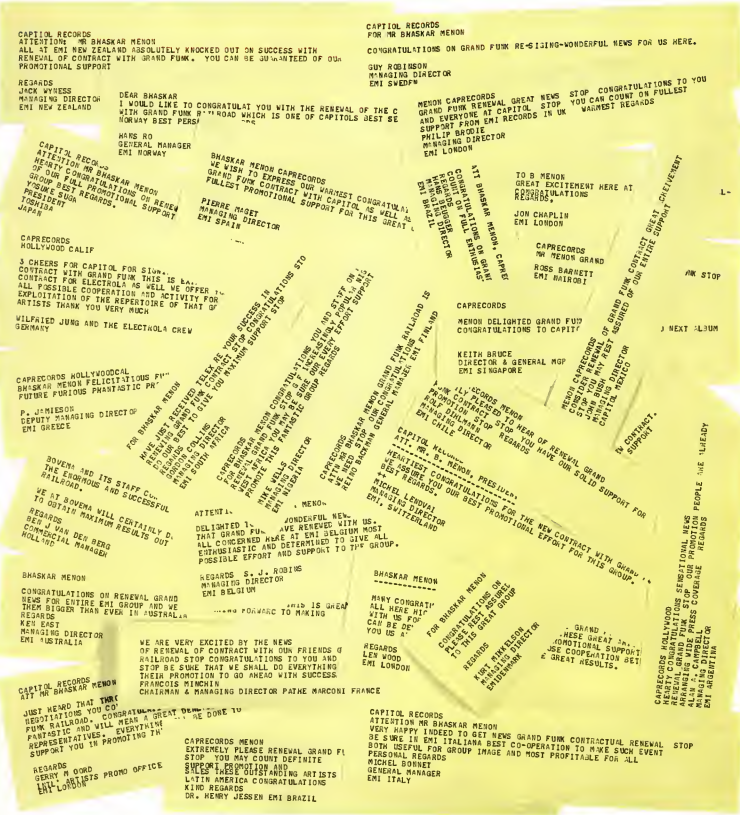
Mark, Don & Mel 1972-75



CAPTIOL RECORDS
ATTENTION: MR BHASKAR MENON
ALL AT EMI NEW ZEALAND ABSOLUTELY KNOCKED OUT ON SUCCESS WITH
RENEWAL OF CONTRACT WITH GRAND FUNK. YOU CAN BE GUARANTEED OF OUR
PROMOTIONAL SUPPORT

REGARDS
JACK WYNESS
MANAGING DIRECTOR
EMI NEW ZEALAND

CAPTIOL RECORDS
FOR MR BHASKAR MENON

CONGRATULATIONS ON GRAND FUNK RE-SIGING-WONDERFUL NEWS FOR US HERE.

GUY ROBINSON
MANAGING DIRECTOR
EMI SWEDEN

DEAR BHASKAR
I WOULD LIKE TO CONGRATULAT YOU WITH THE RENEWAL OF THE C
WITH GRAND FUNK R ROAD WHICH IS ONE OF CAPITOLS BEST SE
NORWAY BEST PERS

HANS RO
GENERAL MANAGER
EMI NORWAY

MENON CAPRECORDS
GRAND FUNK RENEWAL GREAT NEWS STOP CONGRATULATIONS TO YOU
AND EVERYONE AT CAPITOL STOP YOU CAN COUNT ON FULLEST
SUPPORT FROM EMI RECORDS IN UK WARMEST REGARDS
PHILIP BRODIE
MANAGING DIRECTOR
EMI LONDON

CAPITOL RECO
ATTENTION MR BHASKAR MENON
HEARTY CONGRATULATIONS ON RENEW
OF OUR FULL PROMOTIONAL SUPPORT
GROUP BEST REGARDS.
YOSUKE SUGA
PRESIDENT
TOSHIBA
JAPAN

BHASKAR MENON CAPRECORDS
WE WISH TO EXPRESS OUR WARMEST CONGRATULA
GRAND FUNK CONTRACT WITH CAPITOL AS WELL AS
FULLEST PROMOTIONAL SUPPORT FOR THIS GREAT

PIERRE MAGET
MANAGING DIRECTOR
EMI SPAIN

ATT BHASKAR MENON, CAPRE
CONGRATULATIONS ON GRAN
COUNT ON FULL ENTHUSIAS
REGARDS
HANS BEUGGER
MANAGING DIRECTOR
EMI BRAZIL

TO B MENON
GREAT EXCITEMENT HERE AT
CONGRATULATIONS
REGARDS,

JON CHAPLIN
EMI LONDON

CAPRECORDS
MR MENON GRAND

ROSS BARNETT
EMI NAIROBI

NK STOP

NEXT ALBUM

CONTRACT GREAT ACHEIVEMENT
OF GRAND FUNK CONTRACT GREAT
ASSURED OF OUR ENTIRE SUPPORT

CAPRECORDS
HOLLYWOOD CALIF

3 CHEERS FOR CAPITOL FOR SIGN
CONTRACT WITH GRAND FUNK THIS IS
CONTRACT FOR ELECTROLA AS WELL WE OFFER
ALL POSSIBLE COOPERATION AND ACTIVITY FOR
EXPLOITATION OF THE REPERTOIRE OF THAT G
ARTISTS THANK YOU VERY MUCH

WILFRIED JUNG AND THE ELECTROLA CREW
GERMANY

FOR BHASKAR MENON

HAVE JUST RECEIVED TELEX RE YOUR SUCCESS IN
RENEWING GRAND FUNK CONTRACT STOP CONGRATULATIONS STO
DO OUR BEST TO GIVE YOU MAXIMUM SUPPORT STOP
REGARDS
GORDON COLLINS
MANAGING DIRECTOR
EMI SOUTH AFRICA

CAPRECORDS
FOR BHASKAR MENON CONGRATULATIONS YOU AND STAFF ON
RENEWAL GRAND FUNK STOP G F INCREASINGLY POPULAR NIG
WEST AFRICA YOU MAY BE SURE OUR EVERY EFFORT SUPPORT
PROMOTE THIS FANTASTIC GROUP REGARDS

MIKE WELLS
MANAGING DIRECTOR
EMI NIGERIA

CAPRECORDS
ATTN MR BHASKAR MENON GRAND FUNK RAILROAD IS
WE NEED STOP OUR CONGRATULATIONS
REINO BACKMAN GENERAL MANAGER EMI FINLAND

CAPRECORDS

MENON DELIGHTED GRAND FUN
CONGRATULATIONS TO CAPIT

KEITH BRUCE
DIRECTOR & GENERAL MGR
EMI SINGAPORE

MENON CAPRECORDS
CONSIDER RENEWAL OF GRAND FUNK
STOP YOU MAY REST ASSURED OF OUR ENTIRE SUPPORT
JOHN BUSH MANAGING DIRECTOR
CAPITOL MEXICO

IN CONTRACT.
SUPPORT

CAPRECORDS HOLLYWOODCAL
BHASKAR MENON FELICITATIOUS FU
FUTURE FURIOUS PHANTASTIC PR

P. JAMIESON
DEPUTY MANAGING DIRECTOR
EMI GREECE

RECORDS MENON
LY PLEASED TO HEAR OF RENEWAL GRAND
FUNK CONTRACT STOP YOU HAVE OUR SOLID SUPPORT FOR
PROMOTION STOP REGARDS
ROLF DIHLMANN
MANAGING DIRECTOR
EMI CHILE

CAPITOL RECORDS
ATT. MR. B. MENON, PRESIDENT

HEARTIEST CONGRATULATIONS FOR THE NEW CONTRACT WITH GRAND
WE ASSURE YOU OUR BEST PROMOTIONAL EFFORT FOR THIS GROUP.
BEST REGARDS.
++
MICHEL LENDVAI
MANAGING DIRECTOR
EMI, SWITZERLAND

BOVEMA AND ITS STAFF CO
THE ENORMOUS AND SUCCESSFUL
RAILROAD.
WE AT BOVEMA WILL CERTAINLY D
TO OBTAIN MAXIMUM RESULTS OUT
REGARDS
BEN J VAN DEN BERG
COMMERCIAL MANAGER
HOLLAND

ATTENTI MENON

DELIGHTED WONDERFUL NEW
THAT GRAND FU AVE RENEWED WITH US.
ALL CONCERNED HERE AT EMI BELGIUM MOST
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Full-Inventory Musicland Outlets Spotlight Tape

• Continued from page 23

one day, arrested, and is back in the same store the following day pursuing her trade. Until the courts bear down I don't see any hope of beating this problem completely."

Layout

All stores are laid out the same basically with three dump tables aligned across the front, one for sale-priced singles, and the other two for 8-track cartridges and prerecorded cassettes. The regularly priced 8-track cartridges are displayed in 8-pocket divider browsers which can be converted into feature or dump units. The arrangement involves putting a row of 8-track tapes back-to-back with LP albums. Tapes are segregated by type and then by artist. Even lesser-known tapes are categorized for convenience of customers in a miscellaneous section which groups them alphabetically by artist.

Full line stocks of instruments, electronic accessories and components and sheet music are maintained at all stores. Accessories such as diamond needles, phono plugs, jacks are shown on sidewall pegboard. Blank tape, a rapidly-growing seller, is stocked in three brands and a private label. These tapes are placed in baskets looped over sidewall pegboard hooks.

"People buy blank cassettes for a variety of uses and this increasing usage is pushing sales upward," Nies said.

A guitar package which includes instrument, pick, strings, neck hook, etc., for $22.95 is an outstanding draw for the musical department. During the Christmas season, this guitar package generates heavy traffic and income.

Inventory

The inventory control worked out by Amos Heilicher, his brother, Dan, and the staff at the home office in Minneapolis is regarded as one of the most sophisticated in the industry, Nies pointed out.

The tape inventory at all stores is based on a series of charts compiled by the company and evolving from computer read-outs. Sales ticket pull-offs from the stores are fed into a computer at the company headquarters where the charts are made. The charts include a "Top 25," "Top 50," "Top 150," and "Top 500." An inventory on the "Top 25" is taken once weekly, twice a month on the "Top 50," once monthly on the "Top 150" and once every three months on the "Top 500." With this plan, Nies said the majority of the stores are able to keep the best sellers in stock at all times.

"Nothing we stock in 8-track sells better than in albums," he said, "but tape sales do closely reflect album charts." For example, a recent top current album seller was Carole King's "Tapestry" and it was No. 3 on the tape chart.

Customers aren't given the opportunity to play tapes before buying them. But there is a liberal policy on exchanges.

"Look, if a customer is dissatisfied we won't stick him with a $5.99 tape," Nies said, whether he doesn't like it or it is defective. Of course, if it looks like it has been dragged through the mud we might be a little reluctant.

"The percentage of defective tapes is down pretty low," he said. "This is an area where the manufacturers are doing a better job. Many times, the defects in tapes result from inept use of players."

Royce Nies says he isn't particularly alarmed over the bite bootleg tape has made into sales. He recalls that a friend has 15 bootleg tapes, none of which function properly, and he is convinced that people are discovering the low quality of bootleg tapes and laying off buying them.

Hardware

In hardware, Musiclands are able to satisfy just about everyone with the possible exception of the sound nut. The appeal is to all tastes, incomes and most brand-name preferences. A $69.95 Craig automotive unit gets a good play with buyers, though the stores

(Continued on page 57)

PROMINENT fixture in Musicland are sale tables, the one here currently featuring prerecorded cassettes at a low price.

Billboard lets you have it... POINT BLANK!

With a Blank Tape Special coming in the August 26 issue.

It's a special Billboard issue that will blanket the entire blank tape industry from tape, cassettes, cartridges, and reel-to-reel.

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Featured in this year's blank tape issue are stories on the new ways of distributing blank tape and what kind of a market there is for blank tape products.

Billboard's BLANK TAPE SPECIAL will be must reading for the people who manufacture raw tape, as well as the people who manufacture the components used in producing blank tape.

It's an issue that will go right to the people you want to reach:

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Soul Sauce

BEST NEW SINGLE OF THE WEEK:	BEST NEW ALBUM OF THE WEEK:
"THIS WORLD"	**"SUPERFLY"**
STAPLE SINGERS	**CURTIS MAYFIELD**
(STAX)	(CURTOM)

By JULIAN COLEMAN

The **Staple Singers, Carla Thomas, Albert King** and **Luther Ingram** will be among more than a dozen artists from Memphis-based Stax Records who will participate in a benefit concert Aug. 20 at the Los Angeles Memorial Coliseum as part of the seventh annual Watts Summer Festival. All proceeds will go to the Watts Summer Festival, Martin Luther King Hospital in Watts and the Sickle-Cell Anemia Foundation. Other artists appearing include: **Johnnie Taylor, Rufus Thomas, David Porter** and the **Bar-Kays.**

Media Mark Productions, Los Angeles, is in the process of producing for radio syndication a program called "The Soul Patrol," consisting of black police officers with an aim of building a better relation between and for young people in the black community and police, and young adults in general. Did **The Four Tops** leave Motown Records?

Rolling Stone Records recorded the **Rolling Stones-Stevie Wonder-Dorothy Norwood** singers concert at the Hofheinz Pavillion, Houston, for a live album. . . . **SOLOMON BURKE** has signed all six of his children, aged four to fourteen, to an MGM recording pact.

Bits and Pieces:

The **Spinners** debut single on Atlantic, "How Could I Let You Get Away," sounds like a real winner. . . . "The Return of the **Moonglows"** LP on RCA getting good AM/FM airplay in New York and Philadelphia. . . . **Rufus Thomas** just landed a part in the fall series of TV's "Sanford & Son." Rufus and his lovely manager, Betty Berger, dropped by Billboard last week and clued Soul Sauce in on latest single on Stax, "Itching and Scratching." Representing 41 years of Memphis soul, the 54-year-old entertainer shows no signs of slowing down. "I just don't grow old," he said. "I'm the most beautiful 54 you'll ever see." . . . Jerry Wexler, executive vice president of Atlantic Records, signed singer-composer **Margie Joseph** to a recording contract. . . . **Frankie Valli & the 4 Seasons,** now on MoWest, will be at the Yale Bowl, New Haven, Conn. July 29. . . . "Rhythm and Poetry," the first solo effort from the lead vocalist of the **Watts 103rd Street Rhythm Band, Charles Wright,** has just been released on Warner Bros. . . . Some of the artists expected to be on hand at the NATRA Convention, to be held in Philadelphia Aug. 16-20, include **Aretha Franklin,** the **Temptations, Bettye Swann,** the **Supremes** and the **Spinners.** Speakers include Pennsylvania Governor Milton Shapp, Ron Dellums, Tony Brown, C. Delores Tucker, etc. For any information regarding the seminars and awards dinner, please contact the NATRA office in Philadelphia, Mo-4-6740. . . . Eddie Gilbreath is the new Southern regional promotion director for Warner Brothers.

Soul Sauce Picks and Plays:

Soul Searchers, "We The People," (Sussex); **Betty Lavette,** "Heart of Gold," (Atco); **Jesse James,** "I Need Your Love So Bad," (Zep); **Lyn Collins** "Think," (People); **Main Ingredient,** "Everybody Plays The Fool," (RCA); **Arthur Conley,** "Rita," (Capricorn); **Billy Durham,** "Love Among The People," (Anthem); **James Brown,** "Good Foot," (Polydor); **Bobby Bland,** "I'm So Tired," (Duke); **Stanley Turrentine,** "I Told Jesus," (CTI); **The Manhattans,** "One Life To Live," (DeLuxe); and **Eddie Holman,** "My Mind," (GSF).

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Billboard SPECIAL SURVEY For Week Ending 7/29/72

BEST SELLING

Billboard Soul Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	**IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT** Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	9
2	3	**WHERE IS THE LOVE** Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	7
3	4	**RIP OFF** Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	9
★ 4	6	**BABY LET ME TAKE YOU (In My Arms)** Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	8
5	2	**I WANNA BE WHERE YOU ARE** Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	9
★ 6	8	**TOO LATE TO TURN BACK NOW** Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	8
★ 7	9	**HONKY TONK, Part 1** James Brown, Polydor 14129 (W & K Islip, BMI)	5
★ 8	11	**POP THAT THANG** Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	5
9	10	**WE'VE COME TOO FAR TO END IT NOW** Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP)	8
★ 10	12	**I MISS YOU** Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	7
★ 11	15	**I'M STILL IN LOVE WITH YOU** Al Green, Hi 2216 (London), (Jec, BMI)	3
12	5	**LEAN ON ME** Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	14
★ 13	21	**POWER OF LOVE** Joe Simon, Spring 128 (Polydor) (Assorted/Gaucho/Belinda, BMI)	3
★ 14	23	**BACK STABBERS** O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	4
15	16	**TELL ME THIS IS A DREAM** Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	9
★ 16	18	**JEALOUS** Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	10
17	7	**OUTA-SPACE** Billy Preston, A&M 1320 (Irving/Wep, BMI)	13
18	14	**PEOPLE MAKE THE WORLD** Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	8
19	20	**IS IT YOU GIRL** Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	6
★ 20	49	**LOOKIN' THROUGH THE WINDOWS** Jackson 5, Motown 1205 (Jobete, ASCAP)	2
★ 21	33	**THE COLDEST DAYS OF MY LIFE (part 1)** Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	2
★ 22	24	**IN THE GHETTO** Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Presley, BMI)	6
★ 23	28	**ZING WENT THE STRINGS OF MY HEART** Trammps, Buddah 306 (Warner Brothers, ASCAP)	5
24	25	**BED & BOARD** Barbara Mason, Buddah 296 (Kama Sutra, BMI)	7
★ 25	34	**STARTING ALL OVER AGAIN** Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	4
26	26	**WAS I JUST A FOOL** Tyrone Davis, Dakar 4507 (Brunswick) (Julio/Brian, BMI)	5
★ 27	30	**SCHOOL OF LOVE** Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	6
28	29	**FUNKY MUSIC SHO' NUFF TURNS ME ON/MOTHER NATURE** Temptations, Gordy 7119 (Motown) (Jobete/Stone Agate, BMI/Jobete, ASCAP)	3
★ 29	32	**TOUCHING ME** Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	5
30	13	**ALL THE KING'S HORSES/APRIL FOOLS** Aretha Franklin, Atlantic 2883 (Pundit, BMI)	8
31	17	**TROGLODYTE** Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	11
★ 32	39	**I COULD NEVER BE HAPPY** Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	3
33	35	**THINK (About It)** Lynn Collins, People 608 (Polydor) (Dynetone/Belinda, BMI)	3
34	36	**LOOK WHAT THEY'VE DONE TO MY SONG, MA** Ray Charles, ABC/TRC 11329 (Kama Rippa/Amelanie, ASCAP)	2
35	37	**LOVE, LOVE, LOVE** J.B. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	5
★ 36	43	**EVERYBODY PLAYS THE FOOL** Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	3
★ 37	44	**TEAR IT ON DOWN** Martha & the Vandellas, Gordy 7118 (Motown) (Jobete, ASCAP)	3
38	40	**BABY I'M FOR REAL** Esther Phillips, Kudu 906 (CTI) (Jobete, BMI)	6
39	41	**SECOND CHANCE** Z.Z. Hill, Mankind 12012 (Nashboro) (Williams/Excellorec, BMI)	6
★ 40	46	**I ONLY MEANT TO WET MY FEET** Whispers, Janus 184 (Equant/Talk & Tell, BMI)	2
41	42	**SOUL TRAIN** Ramrods, Rampage 100 (Kilyn, BMI)	4
★ 42	47	**JUST BECAUSE HE WANTS TO MAKE LOVE (Doesn't Mean He Loves You)** Moments, Stang 5041 (All Platinum) (Gambi, BMI)	2
★ 43	48	**SWEET SWEET TOOTIE** Lonnie Youngblood, Turbo 026 (All Platinum) (Gambi, BMI)	2
★ 44	—	**CLOSE TO YOU** Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	1
★ 45	50	**WE'RE ALMOST HOME** Solomon Burke, MGM 14402 (Hastings, BMI)	2
46	19	**WOMAN'S GOTTA HAVE IT** Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	14
47	45	**GOT PLEASURE** Ohio Players, Westbound 204 (Chess/Janus) (Bridgeport, BMI)	4
★ 48	—	**DON'T TAKE MY KINDNESS FOR WEAKNESS** Soul Children, Stax 0132 (East/Memphis, BMI)	1
★ 49	—	**SITTIN ON A TIME BOMB (Waiting For The Hurt To Come)** Honey Cone, Hot Wax 7205 (Buddah) (Gold Forever, BMI)	1
★ 50	—	**WE THE PEOPLE** Soul Searchers, Sussex 236 (Buddah) (Interior/Fern Cliff/Sheriff, BMI)	1

Tape Happenings

• *Continued from page 27*

Hudson, Mass. has appointed a factory-trained representative in Lausanne, Switzerland. Thierry A. Paternot, a graduate of the Swiss Federal Institute of Technology, will handle the company's sales and service problems in Europe and the United Kingdom.

Paul J. Caravatt, Jr. and Harlan P. Kleiman, will be guest speakers on the opening day of Vid Expo III, exhibition and conference sponsored by Knowledge Industry Publications. Caravatt and Kleiman are Chairman of the Board and president respectively, of Caravatt, Kleiman, Inc. video publishers. Vid Expo III will be held at the

(Continued on page 35)

What's Happening

• *Continued from page 28*

EAST—**New York**—WAER-FM, Syracuse U., Syracuse, Tony Yoken reporting: "Carney," (LP), **Leon Russell,** Shelter; "Early L. A. Sessions," (LP), **Gene Clark,** Columbia; "Aztec Two-Step," (LP), **Aztec Two-Step,** Elektra. . . . WRCL-FM, Hamilton College, Clinton, Scott Bennett reporting: "Marcella," **Beach Boys,** Brother/Reprise; "I Got A Line On You," **Spirit,** Epic; "Slippery Fingers," **Grin,** Spindizzy. . . . WBAU, Adelphi U., Garden City, Joe Lewis reporting: "Living in the Past," (LP), **Jethro Tull,** Chrysalis (Import); "Argus," (LP), **Wishbone Ash,** Decca; "Distant Light," (LP), **The Hollies,** Epic. . . . **Pennsylvania**—WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "My, My," **Ratchell,** Decca; "I'm Still In Love With You," **Al Green,** Hi; "The Guitar Man," **Bread,** Elektra. . . . WDFM, Penn. State U., University Park, Steven Weisberg reporting: "Obscured by Clouds," (LP), **Pink Floyd,** Harvest; "Sundego's Traveling Orchestra," (LP), **Jim Price,** ABC; "Needles and Pins," **Love & Tears,** Polydor.

MOTOWN'S Jackson 5 are presented the "Key to New York City" by Deputy Mayor Ed Hamilton of the Mayor's office during their recent Madison Square Garden appearance. Younger brother Randy (bottom left) joins Jermaine, Marlon, Michael, Tito and Jackie in accepting the award.

Mercury Fortifies 'Soul' With Three-Act Signing

By EARL PAIGE

CHICAGO — Mercury Records has been gradually building its soul roster and last week added three veteran acts originating out of New York, New Orleans and Atlanta. In addition, the soul build-up now comprising 16 acts, is bringing new producing talent to Mercury, said Charles Fach, vice president.

The three new acts are Don Covay, Aaron Neville and Willie Hightower.

Chuck Hobbs, a fourth new act, came to Mercury through the Mitchell Malaco studios in Jackson, Miss., which produced King Floyd's "Groove Me" and Jean Knight's "Mr. Big Stuff."

Gene Chandler, formerly on Mercury and head of his own Mr. Chand Mercury-distributed label, has left to join Curtom (Billboard, July 22). Fach said Mr. Chand will no longer be distributed by Mercury.

Covay will produce himself. Neville, who with producer and partner Marshal Seahorn in the New Orleans-based Sansu Enterprises, brought the act to Mercury.

Hightower, who has recorded for the Bobby Robinson labels and at one time on Fame Records, will be produced by Chips Moman. Moman has just started producing for Mercury, having a Roger Miller LP and an album for Melba Moore.

"I think I have some of the greatest product and some of the artists with greatest potential in the industry," said Andre Montell, Mercury head of soul promotion. Montell said he does a variety of promotion work in his department (for example, he wrote a bio on Covay after consulting with the New York based singer and writer), pointing out that his promotion efforts are in addition to the regular promotion coming from Mercury's publicity office.

"I'm not doing 100 percent of what I'd like to be doing but I feel I am closer to the acts," Montell said, "by being involved in all areas."

Irwin Steinberg, Mercury president, Fach and Montell all pointed to the wide areas soul product is coming from and the new producing talent. Butler, who is working on an MGM movie soundtrack in Los Angeles, has just started to produce.

Chi MOR Station Goes Progressive

• Continued from page 16

The emphasis is on the music being the entertainment rather than the announcers, with announcers delivering low-keyed background information on musical groups, and record identification after two or three selections. Lineup of announcers is: Ed Walker, daybreak to 9 a.m., Dale Scott 9-noon, Lori Rbinegold noon-2 p.m., Ruth Shalett 2-4 p.m., Paul Knutson 4-7 p.m., and Mike Megaris 7-midnight. The AM side signs off at sundown, with FM broadcasting until midnight.

To round out a 15 percent programming commitment to news, Scott plans half-hour interview shows with persons in the news, as well as continuing to write news of interest to the north shore communities. Scott voiced the philosophy that "if we take our music seriously, we should also take our news seriously."

"We feel that we are unique in offering a complete progressive rock format," he stated, pointing out that other stations are going to a mix of rock and top 40 music.

The drawback to more audience feedback, Scott said, is that "everyone feels they are an expert when they are only offering their own personal opinion. We feel we know what good music is."

Hebb, Stairsteps For Pageant

NEW YORK — Bobby Hebb (Epic) and the Stairsteps (Buddah) will perform at the Miss Black Teenage America Beauty Pageant finals at the Felt Forum, N.Y., July 27.

The pageant is sponsored and presented by Hal Jackson Productions. Jackson will emcee the ceremonies.

Japan Imports

• Continued from page 26

while shipments of UK manufactured players of all configurations were valued at $896,000 compared with just over $1 million last year.

Over 117,000 foreign-made cassette and cartridge units worth over $4.8 million were sold to retail outlets during the first quarter of this year compared with nearly 48,000 units during the first quarter of 1971.

Billboard SPECIAL SURVEY For Week Ending 7/29/72

BEST SELLING Billboard Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	**STILL BILL** Bill Withers, Sussex SXBS 7014 (Buddah)	11
2	2	**ROBERTA FLACK & DONNY HATHAWAY** Atlantic SD 7216	12
3	4	**LOOKIN' THROUGH THE WINDOWS** Jackson 5, Motown M 750 L	8
4	3	**A LONELY MAN** Chi-Lites, Brunswick BL 754179	14
5	5	**AMAZING GRACE** Aretha Franklin/James Cleveland, Atlantic SD 2-906	6
6	6	**FIRST TAKE** Roberta Flack, Atlantic SD 8230	17
7	8	**BEALTITUDE/RESPECT YOURSELF** Staple Singers, Stax STS 3002	20
8	9	**MUSIC OF MY MIND** Stevie Wonder, Tamla T 314 L (Motown)	18
9	10	**UNDERSTANDING** Bobby Womack, United Artists UAS 5577	5
10	7	**I GOTCHA** Joe Tex, Dial DL 6002 (Mercury)	14
11	11	**I WROTE A SIMPLE SONG** Billy Preston, A&M SP 3507	16
12	13	**BROTHER, BROTHER, BROTHER** Isley Brothers, T Neck TNS 3009 (Buddah)	5
13	14	**PEOPLE . . . HOLD ON** Eddie Kendricks, Tamla T 315 L (Motown)	8
★ 14	22	**UPENDO NI PAMOIOS** Ramsey Lewis Trio, Columbia KC 31096	4
15	16	**TELL ME THIS IS A DREAM** Delfonics, Philly Groove PG 1154 (Bell)	6
16	17	**SOUL CLASSICS** James Brown, Polydor SC 5401	6
★ 17	33	**CARLOS SANTANA & BUDDY MILES LIVE** Columbia KC 31308	2
18	12	**FLOY JOY** Supremes, Motown M-751L	9
19	15	**LET'S STAY TOGETHER** Al Green, Hi SHL 32070 (London)	24
20	20	**IT'S JUST BEGUN** Jimmy Castor Bunch, RCA LSP 4640	14
21	18	**DONNY HATHAWAY LIVE** Atco SD 33-386	21
22	23	**AMERICA EATS ITS YOUNG** Funkadelic, Westbound 2020 (Chess/Janus)	6
★ 23	28	**SPICE OF LIFE** Jerry Butler, Mercury SRM 2-7502	6
★ 24	27	**SOUL ZODIAC** Cannonball Adderley Sextet, Capitol SVBB 11025	2
25	24	**STYLISTICS** Avco AV 33023	35
★ 26	29	**THERE IT IS** James Brown, Polydor PD 5028	2
27	25	**SOLID ROCK** Temptations, Gordy G 961 L (Motown)	27
28	21	**SHAFT** Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt)	51
29	30	**BUMP CITY** Tower of Power, Warner Brothers BS 2616	2
30	19	**ALL DAY MUSIC** War, United Artists UAS 5546	36
31	31	**BLACK MOSES** Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	33
32	32	**GOT TO BE THERE** Michael Jackson, Motown M 714 L	26
★ 33	—	**DELLS SING DIONNE WARWICKE'S GREATEST HITS** Cadet CA 50017 (Chess/Janus)	1
34	26	**MANDRILL IS** Mandrill, Polydor PD 5025	7
35	35	**LONDON SESSIONS** Chuck Berry, Chess CH-6002	5
36	38	**MESSAGE FROM THE PEOPLE** Ray Charles, ABC ABCX 755 TRC	11
37	37	**QUIET FIRE** Roberta Flack, Atlantic SD 1594	34
38	36	**YOUNG, GIFTED AND BLACK** Aretha Franklin, Atlantic SD 7213	24
39	40	**INNER CITY BLUES** Grover Washington Jr., Kudu KU 03 (CTI)	33
40	41	**JACKSON 5'S GREATEST HITS** Motown M 741 L	26
41	34	**MALO** Warner Bros. WS 2584	22
★ 42	—	**I HAD IT ALL THE TIME** Tyrone Davis, Dakar DK 76901 (Brunswick)	1
★ 43	—	**SYREETA** MoWest MW 1131 (Motown)	1
44	39	**INDIVIDUALLY & COLLECTIVELY** Fifth Dimension, Bell 6073	16
45	45	**PAIN** Ohio Players, Westbound WS 2015 (Chess/Janus)	24
46	46	**L. A. MIDNIGHT** B.B. King, ABC ABCX 743	22
47	44	**COMMUNICATION** Bobby Womack, United Artists UAS 5539	37
48	48	**CABBAGE ALLEY** Meters, Warner Bros. MS-2076	5
49	43	**DROWNING IN THE SEA OF LOVE** Joe Simon, Spring SPR 5702 (Polydor)	19
50	47	**BITTER SWEET** Main Ingredient, RCA LSP 4677	6

Tape Happenings

• Continued from page 34

Commodore Hotel, New York, from September 19-21.

Ampex Stereo Tapes (AST) has shipped more than 4½ million cassette and 8-track prerecorded tapes to Warner-Elektra-Atlantic distributor branches in the four months since the renegotiated contract between the two firms went into effect, according to William Slover, vice president of Ampex, and general manager of Ampex Music Division.

Ampex Stereo Tapes is custom duplicator for the Warner/Atlantic family of recording labels, while WEA branches are distributing the tapes through their sales network.

Fairchild Sound Equipment Corp. has appointed M.K. Widdekind Co. Inc., and Adams & Associates, Inc., as sales representatives for northwestern and Southeastern U.S. territories respectively.

Widdekind, with offices in Seattle and Salem, Ore., will service Washington, Oregon, western Idaho, western Montana and Alaska; while Adams & Associates, with its head office in Greensboro, N.C., and branch offices in South Carolina, Georgia and Alabama; will service these areas as well as Tennessee.

Fairchild Sound is a subsidiary of Robins Industries Corp. It designs and manufactures standard and custom components and consoles for the broadcasting, recording and sound reinforcement industries.

The **Charles W. Glass Co.,** Decatur, Georgia, has been named sales representative for **Boman & Astrosonix, James Russo,** vice-president, announced. The company will cover the entire southeast for the Downey, California, based automotive and electronics company. . . . **Zenith Corporation** honored 12 distributors for long-term service at the international sales convention in Chicago May 31-June 2. Awarded for 35 years of service were **Amlle Forni,** president, **H. R. Basford Co.,** San Francisco; **Harold Waisberg,** president, **Chapin-Owen Company, Inc.,** Rochester; the **Bajl Adbullah Allreza & Co., Ltd.,** Saudi Arabia; the 30-year award was presented to **Kirke Couch,** president, **Tri-States Distributing Company,** Shreveport, La.; for 25 years of service, **John C. Evins,** president, **Hart-Greer, Inc.,** Birmingham, Ala.; and **Jose Luis Pontet,** president, **Telesud,** S.A., Argentina. Awards for 20 years service were given to: **James McKee,** president, **McKee and McRae, Inc.,** Jackson, Miss.; **Harry F. Knodel,** chairman, and **James H. Tygrett,** president, **Knodel-Tygrett Company,** Cincinnati; **Boncard & Company, Haiti;** and **Dip y Compania,** LaCeiba, Honduras.

Classical Music

U.S.—Yes and No to Classics

By MILDRED HALL

WASHINGTON — The government's score on the promotion and preservation of classical music for its citizens has been mixed in the past weeks, with a high score for the Federal Communications Commission's continued easing of cost strain on classical, jointly owned AM-FM stations, and a low, low score for the Cost of Living Council which refused to soften rules for hard-pressed symphony organizations and their musicians.

With unusual speed and consistency, the FCC recently waived its nonduplication requirements for programming on classical outlet WQXR (AM and FM) in New York, owned by the New York Times, as it had done earlier for WGMS (AM and FM), owned by RKO General, in this city. The stations were both in financial trouble trying to compete for advertising and audience with the jiving Top Forty's, and other popular formats.

The commission said, in the case of WQXR, as it had in the case of WGMS, that permitting these outlets to duplicate their music on both AM and FM means survival for the classical stations, and the preservation of the only source of classical music for commuters with AM-only radios. WQXR said its 1971 operating loss, with the required 50 percent separate programming on its AM and FM outlets, ran to nearly $300,000. WGMS, in Washington's Maryland suburb, Bethesda, had an operating loss of nearly $200,000. Both said they had gone downhill in the cost squeeze resulting from the 1966 separate programming rule.

Ordinarily, the FCC commented, it considers its rule of at least 50 percent nonduplicated programming for jointly owned AM and FM stations a necessity, in the interest of diversity of programming for the public. But in the very unordinary situation of the unique classical music station, the public interest lies in waiving the rule to prevent loss of programming to an otherwise unserved segment of the listening audience.

The commission has promised to examine all such requests for waivers by classical AM-FM outlets to make sure it does not deprive an important service to a substantial segment of listeners by holding too strictly to the rule. Locally, the new lease on life given WGMS, which was threatened with a change of program format, inspired Barney Kruglak, president of Glen Music and Audio to sponsor a segment of the all-night "After Hours" broadcasting, which would otherwise have had to be dropped entirely for cost reasons. Also filling the gap in the loss of the WGMS "All Through the Night Program," is noncommercial station WAMU-FM, with a new "Nightwatch Show" of classical music from 1 to 6 a.m. The station personnel (carrying on with low public-radio salaries) reported lively response in phone calls and donations, and a wave of word-of-mouth promotion among listeners that is bringing in new audience.

In contrast, the President's Cost of Living Council has continued to deny pleas of symphony associations for the right to raise ticket prices, in the face of financial problems well known to the Council. At the same time, the Council has approved price hikes for such products as snowmobiles and carbonated beverages, and for products of such struggling firms as General Mills and Sterling Drug.

Angel to Release 2 Film Tracks

NEW YORK—Angel Records has acquired soundtrack rights to two major new film productions, according to Brad Engel, Capitol Records' national classical product manager. "Henry VIII and His Six Wives," due for release in August, was arranged and composed by David Murrow and performed by the Early Music Consort of England. An Anglo EMI Production, the film stars Keith Michell, with Donald Pleasence, Charlotte Rampling, Jane Asher and Frances Cuka. "Henry VIII and His Six Wives" is showing in England, with plans for U.S. distribution in the near future. It is a different production than the currently screening television series.

The second release, "Young Winston," stars Robert Shaw, Anne Bancroft and Simon Ward. Carl Foreman wrote and produced "Winston," with Richard Attenborough directing. The soundtrack is scheduled for early September release.

Engel said that Capitol will promote the LP's with merchandising campaigns that will begin with press screenings of the films in early August.

Bernstein to Take Year Off to Compose

NEW YORK—Leonard Bernstein will take a year off from public performance in order to devote more time to composing and writing. From September 1973 through July 1974, with the cooperation of the Vienna State Opera, the Royal Opera House (Convent Garden), and the New York Philharmonic, he has withdrawn from all projected conducting appearances. These included productions of "Tristan und Isolde" in Vienna and "La Boheme" in London, and concerts of the New York Philharmonic in 1974.

In announcing his decision, Bernstein said, "I am deeply grateful to my colleagues in the productions of 'Tristan und Isolde' and 'La Boheme' and to the New York Philharmonic, that they have understood and sympathized with my desire to give my undivided attention to writing music for a longer period than has been possible recently.

"My intention in relinquishing the Music Directorship of the New York Philharmonic was to give more time to composition, but even occasional performances with fine orchestras and opera companies have taken more time than I expected.

"I hope to create new pieces for the theater and then to perform again in London and Vienna soon after this sabbatical."

Before Bernstein begins his sabbatical, he will conduct the Boston Symphony Orchestra at Tanglewood on July 22, 1972, Bizet's "Carmen" to open the Metropolitan Opera season on Sept. 19, and the New York Philharmonic in five weeks of concerts in February and March 1973. In addition, he will serve as the Charles Eliot Norton Professor of Poetry at Harvard College for the 1972-73 academic year, giving several public lectures and conducting several concerts as part of his duties. He will also conduct several other long-standing concerts which are not yet announced.

During the past few months, Bernstein has conducted the London Symphony Orchestra in a London Homage to Igor Stravinsky presented by the English Bach Festival and London Weekend Television; the Vienna Philharmonic in three Mahler symphonies in concerts filmed by Unitel Productions; and the Israel Philharmonic in Mahler: "Das Lied von der Erde" in concerts also filmed by Unitel. He also performed a Brahms Lieder Concert with Christa Ludwig, in Vienna and Tel Aviv, recorded by Columbia Records and filmed by Unitel. Several works of Stravinsky were also recorded by Bernstein and the London Symphony Orchestra for Columbia.

Chappell to Publish A Lombardo Work

NEW YORK—Chappell & Co. is publishing Mario Lombardo's "Variations in a Mod Mood," a work for symphony orchestra utilizing the contemporary sounds of blues, jazz and rock. The piece had its world premiere at the recent 27th annual American Symphony Orchestra League Conference, where it was performed by the Cincinnati Symphony Orchestra, Eric Kunzel conducting.

"Variations in a Mod Mood" was personally chosen by Kunzel, resident conductor of the orchestra, to highlight this major conference because of its contemporary sound. Kunzel said, "My main concern for performing this type of work is to attract young people to our concerts. We need more young people coming to listen to symphony orchestras."

The Cincinnati orchestra presented "Variations" to a conference of over 600 delegates from major orchestras throughout the country. Bob O'Brien, Chappell educational manager, indicated that he has already received heavy interest and response due to the prestigious premiere.

Although it utilizes contemporary sounds, "Variations in a Mod Mood" is a symphonic work scored for symphony orchestra within the structure of symphonic theme and variations. It is the second major work Chappell has published by the New Jersey composer/concert pianist. The first is "Rock 'N Rhapsody" written for the New Jersey Symphony.

Commenting on his sustained work with contemporary sounds, Lombardo said: "There is a definite need for contemporary music that is tailor-made for symphony orchestras. By this I mean not just symphonic arrangements of pop songs, but original works to which people in urban areas can relate."

Orchestra materials for "Variations" are available through Chappell's rental library.

Lewis Trio & D.C. Unit Concert

WASHINGTON — The Ramsey Lewis Trio, jazz musicians, appeared with Lloyd Geisler and the National Symphony Orchestra last week in the Watergate Concert Shell. This concert was sponsored by the D.C. Department of Recreation, and admission was free.

The program opened with Barber's "School for Scandal" Overture. Also performed was Tchaikovsky's "Capriccio Italien" and Stepnev's "Cohesion." The remainder of the evening was devoted to works by Lewis.

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	2	3	6	**ALONE AGAIN (NATURALLY)** Gilbert O'Sullliven, MAM 3619 (London) (MAM, ASCAP)	8
2	1	2	2	**WHERE IS THE LOVE** Roberte Fleck & Donny Hathawey, Atlentic 2879 (Antisie, ASCAP)	8
3	4	5	9	**SEALED WITH A KISS** Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	9
4	5	6	7	**LEAN ON ME** Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	10
5	3	4	4	**DADDY DON'T YOU WALK SO FAST** Wayne Newton, Chelsee 78-0100 (RCA) (Jewel, ASCAP)	13
6	6	9	12	**TOO LATE TO TURN BACK NOW** Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stegedoor, BMI)	6
7	7	10	11	**GONE** Joey Heetherton, MGM 14387 (Delles/Hill & Renge, BMI)	11
8	8	8	10	**THE HAPPIEST GIRL IN THE WHOLE U.S.A.** Donna Fergo, Dot 17409 (Femous) (Prime-Donna/Algee, BMI)	8
9	10	11	13	**DAY BY DAY** Godspell, Bell 45-210 (Velendo/New Cadenz, ASCAP)	9
10	11	17	21	**BRANDY (You're A Fine Girl)** Looking Gless, Epic 5-10874 (CBS) (Evie/Spruce Run/Cheppel, ASCAP)	5
11	9	1	1	**SONG SUNG BLUE** Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	13
12	12	19	30	**TAKE IT EASY** Eagles, Asylum 11005 (Atlantic) (Benchmerk, ASCAP)	7
13	13	14	17	**MY GUY** Petule Clark, MGM 14392 (Jobete, ASCAP)	9
14	14	21	29	**BABY DON'T GET HOOKED ON ME** Mac Davis, Columbie 4-45618 (Screen Gems-Columbie, BMI)	7
15	16	16	18	**SEE YOU IN SEPTEMBER** Mike Curb Congregation, MGM 14391 (Viber, ASCAP)	7
16	17	18	24	**POPCORN** Hot Butter, Musicor 1458 (Bourne, ASCAP)	5
17	19	36	—	**WHEN YOU SAY LOVE** Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	3
18	20	32	36	**SIMPLE MAN** Lobo, Big Tree 141 (Bell) (Kaiser-Famous, ASCAP)	4
19	21	29	39	**SWEET INSPIRATION/WHERE YOU LEAD** Barbre Streisand, Columbie 4-45626 (Press/Screen Gems-Columbie, BMI)	4
20	33	—	—	**GOODBYE TO LOVE** Carpentars, A&M 1367 (Almo/Hammer & Nails, ASCAP)	2
21	27	33	35	**MOTORCYCLE MAMA** Sailcat, Elektre 45782 (Singing Wire, BMI)	4
22	25	38	—	**MAKE IT EASY ON YOURSELF** Johnny Methis, Columbie 4-45635 (Famous, ASCAP)	3
23	24	24	25	**THERE'S A PARTY** Jody Miller, Epic 5-10878 (CBS) (Algee/Flegship, BMI)	5
24	15	15	16	**WE'RE FREE** Beverly Bremers, Scepter 12348 (Pocket Full of Tunes, BMI)	12
25	18	7	8	**I NEED YOU** America, Warner Bros. 7580 (WB, ASCAP)	10
26	26	27	27	**I AM WOMAN** Helan Reddy, Capitol 3350 (Buggerlugs, BMI)	6
27	23	23	28	**TOO YOUNG** Donny Osmond, MGM 14407 (Jefferson, ASCAP)	6
28	30	31	37	**CIRCLES** New Seekers, Elektre 45787 (Ampco, ASCAP)	5
29	—	—	—	**BEAUTIFUL SUNDAY** Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	1
30	—	—	—	**GUITAR MAN** Bread, Elektra 45803 (Screen Gems-Columbie, BMI)	1
31	32	34	34	**BIG HURT** Vikki Carr, Columbia 4-45622 (Gladys, ASCAP)	5
32	34	—	—	**BREAKING UP IS HARD TO DO** Partridge Family, Bell 45-235 (Screen Gems-Columbia, BMI)	2
33	35	—	—	**DUNCAN** Paul Simon, Columbie 4-45638 (Charing Cross, BMI)	2
34	36	—	—	**GOODBYE AGAIN** John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	2
35	40	—	—	**YOU DON'T MESS AROUND WITH JIM** Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	2
36	—	—	—	**IN THE QUIET MORNING** Joan Baez, A&M 1362 (Almo/Chandos, ASCAP)	1
37	—	—	—	**I'M STILL IN LOVE WITH YOU** Al Green, Hi 2216 (London) (Jec, BMI)	1
38	38	40	40	**SAY WHAT I FEEL** B.W. Stevenson, RCA 74-0728 (Miller/Mountain Music Farm, BMI)	4
39	—	—	—	**HOW DO YOU DO** Mouth & MacNeal, Phillips (Mercury) 40715 (WB, ASCAP)	1
40	—	—	—	**THAT'S WHAT FRIENDS ARE FOR** B.J. Thomas, Scepter 12354 (Almo, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 7/29/72

Dudley, Curless & Sovine Top Sept. 2 WWVA Trucker Special

By BILL WILLIAMS

WHEELING, W. Va.—A novel "spectacular," geared for the truck drivers of America, will be held here at the WWVA "Jamboree U.S.A." Sept. 2.

The show, which will include the recording of a live, on-stage album, will feature Dick Curless, Dave Dudley and Red Sovine, each of whom has recorded a number of truck-driver songs. Curless will do the live recording for Capitol, and the LP will include the biggest all-time truck-driving hits. The album will be produced by Joe Allison.

The show will be broadcast over WWVA, and the Jamboree Studios will collaborate in the recording.

Glenn Reeves, director of the "Jamboree," worked out the format and details in New York with Vaughn Horton, representing Curless and Big Wheel Productions. Plans are already under way to make it an annual affair, with a Labor Day weekend Truck-drivers' Convention in the future.

The Truckdrivers' Association is cooperating, and truck stops in the Northeast will be distributing special discount tickets to truckers and their families. Special parking and servicing facilities also will be provided for the big rigs, with shuttle-bus service tu and from the Music Hall.

At least one major oil firm is negotiating for television coverage and a TV special. There are an estimated 500,000 big-rig drivers in America.

Curless' hits have included "Tombstone Every Mile" and "Big Wheel Cannonball." Dudley, a Mercury artist, has had a string of hits including "Six Days on the Road" and "Truck Driving Son-of-a-Gun" and "Phantom 309" for Starday. He is now with Chart.

The regular cast of "Jamboree U.S.A." also will take part in the show.

Slaight Radio Skein Adds Montreal C&W

MONTREAL — This city, the second largest market in North America with no full-time country music programming, told the Country Music Association board of directors gathered here last week that the situation is about to change.

J. Allan Slaight, part owner and general manager of CFGM Radio, Toronto, Ont., said he had purchased CFOX radio here, and the format will be switched to country at once. CFGM is also country.

Clearance for the purchase had come only a few hours earlier from the Canadian Radio-Television Commission.

Harold Moon, long-time general manager of BMI, Canada, in Toronto, was presented a certificate for his pioneering efforts on behalf of country music. The presentation was made by Mrs. Jo Walker, executive director of CMA.

The board also voted to take part again at the MOA convention in Chicago Sept. 14-16.

Walter Heeney, publisher of Amusement Business, a Billboard publication, was named to chair a special committee to develop new ideas and areas in which CMA can work to promote country music generally. Frances Preston, Harold Hitt and Jack Loetz were appointed to a long-range committee for planning.

Projects underway were discussed. They include this year's annual network television Awards Show, the membership meeting and election of directors, and the "Grand Ole Opry" birthday celebration, all of which will take place in October.

Nashville Scene

By BILL WILLIAMS

Former United Artists singer **Bobby Lewis** has not yet signed with Cutlass Records. Instead, he is bargaining with two or three companies for a contract. . . . **Billy Walker,** who has decided to stay with MGM, is cutting commercials for his new television series to start in the fall. He also is building new office facilities. . . . **Dottie West** has done something most unusual. She has taken her two famous Coca Cola commercials and turned them into her next releases. She re-wrote some of the lyrics (the original commercial also was authored by her), and will have out "Country Sunshine" and "I'm Your Country Girl," both with familiar commercial melodies.

Stringbean has bought a new massive home on Center Hill Lake so he can fish without having to travel to and from the banks. He paid cash for it, too. . . . **Archie Campbell** undertook one of his more pleasurable pastimes last week when he judged the Miss Nude America contest near Chicago. . . . **Tanya Tucker,** now under management contract to **John Kelley** (husband of Judy Lynn), made her Opry debut last week. She also is doing some additional recording for **Billy Sherrill.** . . . **Bobby Lord** has found the right material, and is ready to record again.

Curley Putnam hosted a great party for his close friends. The outstanding song-writer surrounded himself mostly with other songwriters, and it was a bash. . . . Epic's **Welton Lane** will be among acts appearing Sept. 1 for a police benefit at the Fairgrounds in Louisville. . . . The **Oak Ridge Boys** presented **E.O. Stacey** with an award of appreciation last week. Stacey is a veteran outdoor event booker with Creative Management. . . . "Hoedown, U.S.A." is going strong in Des Moines, Iowa. . . . **Mac Wiseman** has recorded a **Shel Silverstein** song, co-written with **Vince Matthews.** It's called "On Susan's Floor," and its a tribute to **Sue Brewer,** known by the entire music industry in Nashville. . . . Country Showcase America has done a tribute to the late **Elton Britt,** in a broadcast from Beltsville, Md. **Frank Gosman** did the honors. Britt's name also was entered into the Mid Atlantic States Country Music Hall of Fame.

(Continued on page 40)

Jerry Clower Hosts 'Country Crossroads'

FORT WORTH—Jerry Clower, Decca recording artist, will host the 30-minute "Country Crossroads" show for the month of August.

The regular co-hosts, Bill Mack and Leroy Van Dyke, will be vacationing. The country music show is heard on 399 radio stations.

Clower, a leading story-teller, also is deeply involved in religious work.

Scaife Regains Gospel Label

NASHVILLE—Cecil Scaife, who formerly headed the Columbia Records custom pressing division here, has purchased the Songs of Faith gospel label and its entire catalog.

The sale inculdes existing performers' contracts and all other assets. Purchase was made from William Beasley, president of National Growth industries. Sale price was listed as "more than $100,000." Commerce Union Bank vice president Clarence Reynolds handled the transaction.

Scaife said the label's assets include more than 120 album sides by such groups as the Sego Brothers and Naomi, the Florida Boys, the Dixie Echoes, Jake Hess, Wally Fowler and the Oak Ridge Quartet, the Speer Family, Wendy Bagwell and the Sunliters, Carl Story and the Mountaineers, and the Kingsmen.

Scaife, in making the purchase, is actually re-acquiring the firm. He founded it in 1962, and served as its president for three years. Prior to that, Scaife had been national sales manager of the Sun and Phillips recording companies in Memphis.

Scaife said he now is signing new artists to the label. None of these listed in the catalog is now with Songs of Faith.

Break Ground For Del. Site

SEAFORD, Del.—Groundbreaking ceremonies have been held here on a 316-acre site for construction of the Blue Hen Country Network facilities, "one of the world's largest country music operations."

John C. Greene, president of the network, turned the first shovel of dirt in a televised ceremony. The property ultimately will include a 5,000 seat auditorium, a motel, a restaurant, a series of shops, a lighted airport runway, an airpark, and recreation facilities.

The gigantic project is being constructed jointly by Blue Hen Country Network, Inc., and Universal Investments of America, Ltd.

Anderson Set For Grid Game

ATHENS, Ga.—When the University of Tennessee football team plays here this fall against the University of Georgia, the Georgia band will salute Tennessee with a medley of Nashville songs.

A famous graduate of the University of Georgia, Decca's Bill Anderson, will sing with the band in the halftime ceremony.

Anderson began his songwriting career in Georgia, and developed as both a writer and artist in Nashville.

Dallas Resuming "Big D Jamboree"

DALLAS — The "Big D Jamboree," one of the pioneer country radio programs, will re-open here almost immediately.

The show, which will not be broadcast at first, has been reactivated by Ed Burnet Associates, Inc., which will produce and manage the entire presentation.

Spotlighting the first show will be Columbia's Carl Smith. He will be followed by Nat Stuckey and Bobby Bare. The show will be supplemented by local talent and a house band. It will be a 2½ hour presentation, geared for the family, with tickets held at a low price.

Site of the revived "Jamboree" will be the Sportatorium here, which seats more than 2,500.

The original "Big D Jamboree" was founded in 1947 at KRLD in Dallas, and originated from the Sportatorium. Among its early performers were Ray Price, Sonny James, Merle Kilgore, Carl Perkins and Billy Walker. The show went off the air in 1960, only to be revived briefly later. Dallas, at the time, was the only city in America with two major country radio shows. KRLD had its "Cornbread Matinee," featuring Dewey Groom and the Texas Longhorns, and included Sunshine Ruby, Howdy Forrester and Jimmy Hicks. Both these shows preceded the "Louisiana Hayride" by one year.

Growth Prods Agency Move

NASHVILLE—The Top Billing Agency, because of its phenomenal growth in the past year, has moved to new quarters here. Tandy Rice, president of the firm, said the growth and diversification of the agency led to the move.

Top Billing currently handles such acts as Porter Wagoner, Jack Green and Jeannie Seeley, Del Reeves, Jim Ed Brown, Tommy Overstreet, Billy Walker, the Stonemans and Jerry Clower.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"BONY MORONIE"
John Henry III—(Circle B)

"CRYING IN THE RAIN"—Del Reeves and Penny Dehaven (United Artist)

"THE BALLAD OF WOUNDED KNEE"—Jeanne Sullivan (Flag)

"I'M PROUD TO BE AN AMERICAN"—Grace Williams (Recordit)

"MOVIN"—Bitter Root—(Dor Don)

"SHE'S A WAITRESS, SHE'S A LADY"—Billy C. Cole—(Mega)

"THERE MUST BE A REASON"—Tom Jessee—(Music Towne)

"DON'T LET ME GO"—Earl Connelly—(Maycon)

"YOUR TEARS WILL FIND YOU OUT"—Billy Means—(Picture)

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Billboard SPECIAL SURVEY For Week Ending 7/29/72

Billboard Hot Country Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	**IT'S GONNA TAKE A LITTLE BIT LONGER** Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	9
2	2	**REACH OUT YOUR HAND** Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	11
3	3	**LOVING YOU COULD NEVER BE BETTER** George Jones, Epic 5-10858 (CBS) (Altam, BMI)	11
4	4	**LISTEN TO A COUNTRY SONG** Lynn Anderson, Columbie 4-45615 (Jasperilla, ASCAP)	8
★5	13	**BLESS YOUR HEART** Freddie Hart, Capitol 3353 (Buckhorn, BMI)	6
★6	9	**WDMAN (Sensuous Woman)** Don Gibson, Hickory 1638 (Accoustic, BMI)	8
7	7	**DELTA DAWN** Tenye Tucker, Columbie 4-455B8 (Big Ax, ASCAP)	12
8	8	**SWEET DREAM WOMAN** Weylon Jennings, RCA 74-0716 (Bleckwood/Back Road, BMI)	8
★9	12	**SOFT SWEET & WARM** David Houston, Epic 5-10870 (CBS) (Algee, BMI)	8
1D	10	**MY HEART HAS A MINO OF ITS OWN** Susan Reye, Capitol 3327 (Screen Gams-Columbia/Menden, BMI)	1D
11	11	**BORROWEO ANGEL** Mei Street, Royel Americen 64 (Levisa, BMI)	10
★12	2D	**LONELY WEEKENDS** Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	7
★13	16	**LOVE IS A GOOO THING** Johnny Peycheck, Epic 5-10876 (CBS) (Jack & Bill, ASCAP)	6
14	5	**I'VE FOUND SOMEONE OF MY OWN** Cal Smith, Decce 32959 (MCA) (Mango/Run-A-Muck, BMI)	13
★15	18	**THERE'S A PARTY** Jody Miller, Epic 5-1087B (CBS) (Algee/Flagship, BMI)	7
★16	19	**I'VE GOT TO HAVE YOU** Samml Smith, Mega 615-0079 (Buckhorn, BMI)	7
17	17	**A SEED BEFORE THE ROSE** Tommy Overstreet, Dot 1741B (Femous) (Terrece, ASCAP)	11
★18	25	**HERE I AM AGAIN** Loretta Lynn, Decce 32974 (MCA) (Evil Eye, BMI)	4
19	6	**MADE IN JAPAN** Buck Owens & His Buckeroos, Cepitol 3314 (Blue Book, BMI)	14
★20	23	**ASHES OF LOVE** Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	7
21	15	**HAPPIEST GIRL IN THE WHOLE U.S.A.** Donne Fergo, Dot 17409 (Famous) (Prima Donne/Algee, BMI)	19
★22	27	**I'M GONNA KNOCK AT YOUR DODR** Billy "Crash" Creddock, Cartwheel 216 (Anne-Rachel, ASCAP)	5
★23	28	**THE ROAOMASTER** Freddy Weller, Columbie 4-45624 (Young World/Centrel Ster, BMI)	6
24	24	**GONE (Our Endless Love)** B'lly Walker, MGM 14377 (Anne-Rachel/Best-Way/Vanomous, ASCAP)	1D
25	14	**ELEVEN ROSES** Hank Williams. Jr., MGM 14371 (Willlems, Jr., BMI)	14
★26	31	**IF YOU TOUCH ME (You've Got To Love Me)** Joe Stempley, Dot 17421 (Famous) (Algee/Gellico, BMI)	7
★27	33	**AIN'T IT ALL WORTH LIVING** Tompall & tha Glaser Bros., MGM 14390 (Milene, ASCAP)	7
★28	36	**THE CEREMONY** Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	4
★29	34	**THE MONKEY THAT BECAME PRESIOENT** Tom T. Hell, Mercury 73297 (Hallnote, BMI)	4
30	22	**LET'S ALL GO DOWN TO THE RIVER** Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	10
31	21	**IN THE SPRING (The Roses Always Turn Red)** Dorsey Burnette, Cepitol 3307 (Brother Kerl's, BMI)	12
★32	49	**IF YOU LEAVE ME TONIGHT I'LL CRY** Jerry Wellece, Decca 329B9 (MCA) (Leeds, ASCAP)	2
33	35	**A WHOLE LOT OF SOMETHIN'** Tony Booth, Capitol 3356 (Blue Book, BMI)	4
★34	45	**IF I HAD A HAMMER** Johnny Cash & June Certer, Columbia 4-45631 (Tro-Ludlow, BMI)	3
35	26	**IT TAKES YOU** Bob Lumen, Epic 5-10869 (CBS) (Jeck & Bill, ASCAP)	9
★36	48	**WHEN THE SNOW IS ON THE ROSES** Sonny Jemes, Columbie 4-45644 (Miller/AMRA, ASCAP)	2
37	4D	**STONIN' AROUNO** Dick Curless, Cepitol 6527 (Cadarwood/Sawgress, BMI)	5
★38	43	**THAT CERTAIN ONE** Tommy Cesh, Epic 5-10885 (CBS) (House of Cash, BMI)	3
★39	47	**THIS LITTLE GIRL OF MINE** Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	2
★40	46	**I'M SO LONESOME I COULO CRY** Charlia McCay, Monument 8546 (CBS) (Rose, BMI)	4
41	41	**BIG BLUE DIAMONO** Jacky Ward, Terget DI46 (Mega) (Fort Knox, BMI)	8
42	42	**I WANT YOU** Johnny Carver, Epic 5-10872 (CBS) (Green Grass, BMI)	6
43	44	**RAIN FALLING ON ME** Johnny Russall, RCA 74-0729 (Husky, BMI)	5
44	3D	**GOOD MORNING COUNTRY RAIN** Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI)	11
★45	—	**I CAN'T STOP LOVING YOU** Conwey Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	1
46	32	**ONE WOMAN'S TRASH (Another Woman's Treasure)** Bobbie Roy, Capitol 3301 (Tree, BMI)	9
★47	54	**ALABAMA WILD MAN** Jerry Reed, RCA 74-0738 (Vector, BMI)	3
★48	58	**LOOKING BACK TO SEE** Buck Dwans & Susen Raye, Capitol 3368 (Dandelion, BMI)	3
49	50	**PRIOE** Jeennia Seely, Decca 32964 (MCA) (Cederwood, BMI)	7
50	53	**I'M IN LOVE** Buddy Alan, Capitol 3346 (Blue Book, BMI)	6
51	39	**THANKS FOR THE MEM'RIES** Barbara Feirchild, Columbia 4-45589 (Duchess, BMI)	10
52	38	**DO YOU WANT TO OANCE** Jack Reno, Target DI50 (Mege) (Clockus, BMI)	10
53	51	**WHY DON'T WE GO SOMEWHERE ANO LOVE** Sendy Posay, Columbia 4-45596 (House of Gold, BMI)	1D
54	5?	**I'M ONLY A WOMAN** Dottie West, RCA 74-0711 (Singleton, BMI)	9
55	62	**WHISKEY RIVER** Johnny Bush, RCA 74-0745 (Neleon, BMI)	2
56	59	**THAT'LL BE THE DAY** Kanny Vernon, Capitol 3331 (Nor-Ve-Jak, BMI)	7
★57	—	**MISSING YOU** Jim Reeves, RCA 74-0744 (Velley, BMI)	1
58	61	**IT MEANT NOTHING TO ME** Diane Trask, Dot 17424 (Famous) (Green Appla/Sunbeem, BMI)	3
59	55	**I HOPE YOU'RE HAVIN' BETTER LUCK THAN ME** Crystal Gayle, Decca 32969 (MCA) (Contention, SESAC)	5
60	67	**ALWAYS ON MY MIND** Brende Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	4
61	63	**SPREAD IT AROUND** Brien Collins, Mega 615-007B (Jack & Bill, ASCAP)	5
62	65	**DADDY DON'T YOU WALK SO FAST** Wayna Nawtan, Chalaea 78-0100 (RCA) (Jewel, ASCAP)	3
63	56	**CRYING IN THE RAIN** Del Reeves & Penny DeHevan, United Artists 50829 (Screen Gems-Columbie, BMI)	6
★64	75	**YOU'VE GOTTA CRY GIRL** Dave Dudley, Mercury 73309 (Six Deys, BMI)	2
65	69	**I'M GONNA BE A SWINGER** Webb Pierce, Decce 32973 (MCA) (Brandywine, ASCAP)	3
★66	—	**BEAUTIFUL PEOPLE** Pat Oaisy, RCA 74-0743 (Ismael/Coors, BMI)	1
67	60	**HOW I LOVE THEM OLD SONGS** Jim Ed Brown, RCA 74-0712 (Acuff-Rose, BMI)	8
68	68	**OLD FASHIONED LOVE SONG** Jeris Ross, Certwheel 214 (Almo, ASCAP)	6
69	74	**RAIN—RAIN** Lois Johnson, MGM 14401 (Accoustic, BMI)	3
7D	72	**SIX PACK OF TROUBLE** D.B. McClinton, Enterprise 9051 (Stex/Volt) (Song City, BMI)	5
71	71	**THE FIRST TIME FOR US** Keran Wheeler, Chart 5166 (Cederwood, BMI)	4
72	7D	**SOMETHING TO CALL MINE** Bill Rice, Epic 5-10877 (CBS) (Jack & Bill, ASCAP)	5
★73	—	**200 LBS. O'SLINGIN' HOUND** Billy Ed Wheeler, RCA 74-0739 (Unitad Artists, ASCAP)	1
★74	—	**NORTH CAROLINA** Dailes Fraziar, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	1
★75	—	**TORN FROM THE PAGES OF LIFE** Stonewell Jackson, Columbie 4-45632 (Algee, BMI)	1

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15,000 Crowd Gospel Fete

NASHVILLE—More than 15,000 people attended a two-day third annual International Gospel Music Festival here.

The festival, which will be expanded into a four-day event next year, featured 30 of the top gospel groups in the United States, Canada and Mexico. It was sponsored by the Nashville Jaycees and hosted by the Oak Ridge Boys. All profits were turned over to programs benefitting mentally retarded children.

The event also featured a dinner for the Gospel Music Disk Jockey Association, a relatively new organization which is designed to increase the amount of spiritual and gospel music programmed on radio stations.

Opryland Inks Country

NASHVILLE—Despite its emphasis on all kinds of music, the reception to country music at Opryland has been so heavy that dozens of acts now have been booked in there on a daily basis.

Bud Wendell, manager of the "Grand Ole Opry," said early experiments in putting country acts into Opryland have gotten overwhelming response.

"As a result, we are in the process of creating an entirely new show area strictly for the country performances." The Four Guys, one of the most popular of all "Opry" acts, will perform there on a regular basis. Their first release on the Cutlass label will be out shortly.

"In the past few days we have hooked 15 or 20 other acts, and there will he country music shows every day," Wendell said. The shows will be free to all those inside the Opryland complex, and the artists will he paid their road scale.

Thanks To Everyone

Le Garde Twins

on American Heritage Records

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Nashville Scene

• Continued from page 37

Mountain Records has cut a new single featuring **Ann Reno,** which she wrote. The session was cut at the Carousel Recording Studio in Denver, and was produced hy **Ray Robertson. Dud Hannigan** has signed a five-year contract with Mountain, and his first single is set for August. . . . **Red Britham,** country singer who works New York State, has given up many of his dates to concentrate on hooking and promoting shows for civic organizations. Red uses talent from Nashville and other country markets, and performs on these shows. . . . Terrace Music Enterprises of Nashville have moved to new offices in the Green Hills area. **Bohby Fischer** has been promoted to general manager of the firm. The new location will house two new studios and four offices. . . . **Liz Anderson's** new Epic single, which she wrote, has heen shipped. It's called "Astrology."

Newest member of the **Faron Young** roadshow is Showbiz recording artist **Jamey Ryan,** who will travel the fair and carnival circuit for the halance of this summer with the musical unit. . . . **Buck Owens** has added **Larry Garner** to his roster of greats. A longtime performer with various groups, he now will become a solo act and is recording for Capitol.

T.C. STRIKES BACK!

"THAT CERTAIN ONE"

By

TOMMY CASH

IS GOING TO BE A HIT.

WE BELIEVE IN YOU T.C.

FROM THE TOMCATS.

Vox Jox

• Continued from page 21

ding silent agreement with his every statement. That is, until I came to his next to last statement. When Mr. Wilson said he rewards high ratings hy letting his jocks keep their jobs, I got a hitter, yet familiar taste in my mouth. I certainly hope there's more to that remark than its face value. Perhaps Mr. Wilson could issue a qualifying word or two." The prohlem is mine, not George's, hecause it's difficult to show in printed words when a man has a tongue-in-cheek attitude. Anyhow, keep reading the interview. I think the whole matter will be explained over the total interview. In any case, George treats his program directors and his air personalities pretty well and has huilt up tremendous loyalty among most of them.

★ ★ ★

Lineup at KROY, Sacramento, Calif., includes **Dave Williams** 6-9 a.m., music director **Don Christie** 9-noon, **Martin (Wonder Rabbit) Asbley** noon-3 p.m., program director **Chuck Roy** 3-6 p.m., **Terry Nelson** 6-9 p.m., **Steve Moore** 9-midnight, and **Tommy Knight** in the all-night slot with **B.J, Gunther** doing swing work. . . . **Gary Mercer** had been promoted to program-music director of CKWS in Kingston, Canada. Says Kingston is one of the prettiest spots he's ever been in and he was moving his wife and kids up. Then **Bill Parris,** morning man at WINX in Washington called and it turns out he was helping Mercer move that weekend. Small business, t'ain't it. . . . **Alan Eisenberg** writes that he has taken over as general manager and vice president of KUDL in Kansas City. New program director of KUDL-FM is **Larry Miller** from KADI-FM, St. Louis.

★ ★ ★

Bob Vernon, WGAB, Cleveland, writes: "After our **Stoney Richards** did his show from the front lawn, that guy from North Carolina trying to one-up our boy really upset me. Yesterday, I did my show from the front lawn while skating on a box of frozen shoestring potatoes . . . at the same time undergoing open heart surgery performed hy a Christian Science practitioner and halancing a muskmelon on my forehead." . . . **J. Gordon Lunn** is leaving KTAP in Austin, Tex., to do the 5-9 a.m. show at WIBR in Baton Rouge, La. . . . The lineup at WGOM, Marion, Ind., is **Craig Weston** 6-10 a.m., music director **Dave Land** until 2 p.m., **Ben Umberger** 2-6 p.m. and **Charlie St. Anthony** 6-8 p.m. signoff. Land guarantees to play LP cuts if you'll send them to him. Singles, too. . . . **Carl Hayes,** former music director and soul personality, is looking for a new job. Write him at 5091 Fillmore St., Denver, Colo. 80216.

LLOYD DENNY of KARN, Little Rock, has been inducted into permanent membership of the Radio Hall of Fame at Opryland, USA, Nashville. Here, Denny guests with Charlie Collins, left, and Bashful Brother Oswald, right, of Roy Acuff's Smokey Mountain Boys during his visit to Opryland where he was honored.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 7/29/72

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	19
2	2	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	14
3	3	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	12
4	4	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	18
5	5	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	8
★ 6	8	BEST OF JERRY REED RCA LSP-4729	5
7	6	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	14
★ 8	10	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	5
9	7	CRY Lynn Anderson, Columbia KC 31316	17
10	11	GEORGE JONES Epic KE 31321 (CBS)	10
11	9	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	8
12	13	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	5
★ 13	21	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	3
14	14	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL 75344 (MCA)	8
15	16	HANK WILLIAMS, JR'S. GREATEST HITS, VOL. 2 MGM SE 4822	9
16	15	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	12
17	17	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	17
18	18	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	8
19	19	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	8
20	12	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	15
21	20	FOR THE GOOD TIMES Ray Price, Columbia C 30105	100
22	22	SOMETHNG OLD SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	11
★ 23	28	GOD BLESS AMERICA AGAIN Loretta Lynn, Deccca DL7-5351 (MCA)	5
24	24	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	18
25	26	GREATEST HIT, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	4
26	27	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	2
★ 27	30	ASHES OF LOVE Dickie Lee, RCA LSP 4715	6
★ 28	31	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	4
29	25	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	12
30	32	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	4
31	23	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	17
32	29	MY HANG-UP IS YOU Freddie Hart, Capitol ST 11014	21
33	33	SAY SOMETHING NICE TO SARAH Ernest Tubb, Decca DL7-5345 (MCA)	5
★ 34	—	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	1
★ 35	—	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	1
36	36	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol ST 11055	7
37	38	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	4
38	41	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	2
39	40	JUST PLAIN LONELY Ferlin Husky, Capitol ST 11069	6
40	42	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	15
41	37	ANNIE Anne Murray, Capitol ST 11024	12
42	35	INNERVIEW Statler Brothers, Mercury SR 61358	20
43	39	SINGS HEART SONGS Charley Pride, RCA LSP 4617	36
44	43	NEED YOU David Rogers, Columbia 45551	3
★ 45	—	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	1

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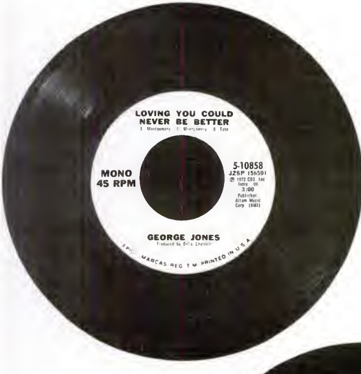
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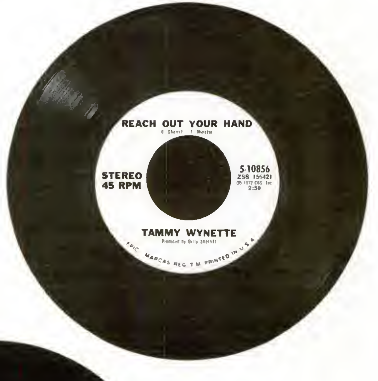

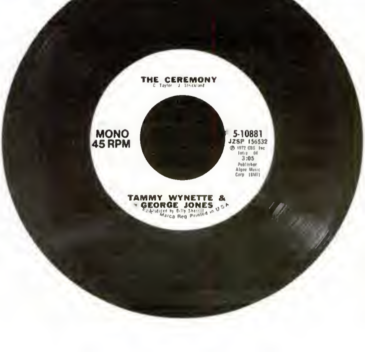

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Program Ideas Aid Play; Trim Operating Expenses

By EARL PAIGE

PEORIA, Ill.—Paying particular attention to local airplay and using other innovative programming procedures during the past year or so has increased jukebox revenue for the Les Montooth Phonograph Service here, according to route foreman Bill Bush. Much of the increase, though, is reflected in cost cuts.

The local firm (thought by many to be a model operation though it is pure jukeboxes—no games or vending), instituted several procedures. They included supplying stations with jukebox popularity meter readings in turn for advance radio picks; switching to all color-coded title strips after confirming their popularity via a location patron poll and formalizing a regular Friday morning buying session that gets testy at times.

Bush claims record costs were cut by one-third as a result of the more hard-hitting debates between the various route collector-programmers each Friday coupled with the radio play analysis. "We don't have requests for new records anymore — only old favorites," he said, adding that the firm is ahead of new requests.

Owner Les Montooth, who often alludes to more than 500 locations, has confirmed other aspects of the revitalized programming, especially during his recent reign as Music Operators of America president. Bush doesn't reveal how many records are required by 500-plus boxes, but he said the one-third savings is "substantial."

On the increased revenue side, Bush credits two factors: 1) color-coded strips make record changing faster and reduce work hours in addition to stimulating over-play; 2) the uniformity of program panels yields side benefits influencing the whole company.

Of the latter point, he said: "The uniformity reflects the personal attitude of our company to others, both patrons and location owners."

As for the value of better jukebox programming, he added, "It is often hard to relate this directly to increased revenue, but I know that operators who do not do a good job of programming are simply losing money."

(Next week: why color-coded strips make changing faster and create over-play and why the concept is controversial).

Tell Jukebox Roll Vis-a-Vis Radio Action

LOS ANGELES—"All our promotion men make regular calls on the one-stops in their area to alert them on product we think will move," said Ron Saul, Warner Bros. national promotion chief. "But you must have top 40 airplay to break a record and that's where most of our effort must go."

Saul said that Warner is well aware of the value of jukebox programming for certain projects such as a Dean Martin single, which will generally sell 50-60,000 with no airplay except on good music outlets. "This kind of record gets a great jukebox response for us," he said.

According to Saul, WB sales and promotion have explored issuing special jukebox pressings of singles releases. But so far no overall policy has been decided on. "Jukebox play is an important factor in selling our overall product," Saul said. "But we feel radio is the horse that pulls the cart. It's imperative to contact the jukebox operators only after we're on the air."

Jukebox Revolution —4 Import Brands

• *Continued from page 3*

ingly enough, were developed overseas: the Wurlitzer German-made Carousel cassette unit introduced last fall and the Junipak 8-track jukebox just being imported from Japan.

Two of the other three import brands, incidentally, are not new in the industry, adding still perhaps more weight to the fact that they are being marketed again here after a hiatus.

The fourth import brand, the German-made NSM line, has been marketed steadily in America for the past few years by ACA Sales & Service headquartered in Oakland and headed up by industry veteran Henry Leyser.

Appearing on the U.S. scene again are the French-made Jupiter line and the re-designed U.K.-made Cameron, the latter a 4-channel coin-operated music system rather than a "jukebox."

Sanford Moore, another industry veteran with operating background dating back to 1946, is head of Seaview Import, New York, which is bringing in a Jupiter four model line. Bob Robins, also once an operator, is managing director of Magic Fingers, Inc.'s music wing, Coral Gables, Fla., which is marketing the quadrasonic unit now called Magic 4 (Billboard, July 22).

The Junipak unit is being marketed here by Impax International Co., also in New York City, and headed by Erwin Lustfield. It is manufactured by Peter Pan Co., Ltd., Tokyo and like the Carousel (only in 8-track configuration) has a capacity for 10 cartridges.

Lustfield indicated operators will be able to purchase the Junipak at below $1,000. Moore stated also that at least one Jupiter model can be purchased below that figure.

Jupiter, once marketed in the U.S. by a Florida-based firm headed by Sam Taran, will appear again at Music Operators of America (MOA), the annual jukebox industry convention here Sept. 14-17. Exhibit plans of Impax and Magic Fingers are not set but NSM will again be represented along with the four domestic brands which include Rowe and Seeburg, both of the latter of which are rumored to be working on new models if not new concepts.

Thus, the MOA shapes up as more of a jukebox show than ever.

Jukebox Record Awards Revamped

• *Continued from page 3*

(though MOA is earlier than normal this year, Sept. 14-17).

In a telephone interview, award committee chairman Ted Nichols, Fremont, Neb., said programmers might project in the case of currently popular jukebox records. "Song Sung Blue," which he feels will be a much-nominated entry, may well continue popular past MOA. So might "Candy Man," he said.

(A glance at What's Playing? in this section, most any week, will illustrate that jukebox popularity extends over very long periods).

Nichols pointed out that the awards committee will choose, following the final vote on nominees, a fourth award: record of the year. More important, though, the committee members, representing nearly every area of the country, will privately poll programmers in their respective regions. This will be a double-check on the balloting.

Committee members are Wayne Hesch, Rolling Meadows, Ill.; Clayton Norberg, Mankato, Minn.; Victor Scola, Trenton, N.J. and Joe Silla, Oakland. Nichols said Mrs. Leoma Ballard, Belle, W. Va., last year's awards chairman and who suggested reforms, will be tapped in an effort to reflect southern regions.

MOA's awards to the record industry have undergone gradule change over the past few years and have been a subject of controversy. The award to record company of the year has been dropped.

MOA executive vice president Fred Granger here said two years ago not enough responded so that it was eliminated then too. "Small labels often do a lot of jukebox promoting and provide good sample services but are somehow overlooked in the voting," he said, "They just fail to make a dent in the overall picture members have of record companies. We tended to be switching back and forth between the larger companies."

Also, said Nichols, it was the board's feeling that too many awards diminish the value of them.

Last year, CBS Records, Lynn Anderson's "Rose Garden," Charley Pride (artist of the year) and Dawn (artists of the year) took the awards, which are presented in a very brief ceremony just prior to the industry banquet and talent show climaxing MOA.

Nichols said his committee spent long hours planning the awards procedure this year. "We are prepared to defend our selections as being the most fair and representative MOA has ever offered," he said.

Coin Machine World

JOHN MASTERS DEAD AT 58

MASTERS

John Masters, veteran jukebox operator for 35 years in the Kansas City, Mo. area, died following a heart attack and a long period of illness recently. He was 58. Masters, owner of Missouri Valley Amusement Co., Lees Summit, Mo., was one of the organizers of the Missouri Coin Machine Council and a director of the Music Operators of America (MOA) the national organization of jukebox businessmen.

He is survived by **Mrs. Kitty Masters,** son **John H.,** daughter **Gale Bird,** step-son and daughter **(Gus) William H. Fields** and **Mrs. Patricia Fields.**

WILLIAMS RESIGNS TEX. AGENCY POST

Raymond B. Williams of Dallas, chairman of the Texas Vending Commission has resigned his post in a letter submitted to **Gov. Preston Smith.** In his letter of resignation Williams said that his resignation was necessary because "it is obvious that the unjustified criticism which you, the Vending Commission, the vending industry

(Continued on page 44)

MODEL PROGRAMMER

Distributor's Operating Division Helps Solve Customers' Problems

By ROBERT LATIMER

JACKSONVILLE, Fla. — It could be said that Eli Ross Dist. here does such an excellent job of programming jukeboxes because operating is a luxury for the firm, after all, the company is principally a distributor (Billboard, July 22). However, manager Herb Gorman said the operating side helps the wholesale division develop a "feel" for operators' problems.

Actually, Gorman is zealous about both operations. On the operating side, he emphasizes aggressive procedures that indicate this portion of the business is important and not just a model example for operator customers of Eli Ross.

Basically, the operation side has a philosophy of first class service. "We do not write location contracts. Instead, we merely make sure our service is so good location owners rarely have reason to think about a change."

While jukeboxes are changed at least once a year, regardless of the revenue the spot delivers, games are of course changed more often. "Always we change a piece before the location owner suggests it."

Record Requests

Much care is taken to fill location requests and just as careful attention is given to the percentages of various music programming categories in each spot. J. B. Whitaker, who doubles as a salesman and route collector-programmer, is especially alert to the mix of different records in most locations.

Only about 50 percent of the music menu on a typical location is made up of pop. These are the first 80 programmed as a matter of course from the charts. The remaining 80 are country, easy listening, soul music, hard rock, in whatever percentages the individual location justifies.

Gorman bends over backwards on requests, insuring that every effort possible is made to obtain the requested disk.

If it cannot be located, Whitaker shows the correspondence or invoice to the location owner to demonstrate why. Whitaker, with his long experience, also enjoys spending whatever time can be kept free for listening to new releases every week, and guessing their potential location by location.

At one time, Whitaker typed his title strips on location, but feels now that one-stops have come up with very neat, attractive and convenient ones and he has gone over entirely to the ready-prepared product.

Soul

Jacksonville, which like most major Florida cities, has an extremely large black population, and is probably the best soul market in the state, Whitaker believes. Many spots are predominantly soul. Country has risen steadily to a large proportion in suburban locations, while there are numerous solid rock spots where young adults, young marrieds concentrate. In between there is a heavy demand for Spanish, Italian, and South American oriented music, alt taken into account, and present in the 15 to 20 boxes of 20 records each with which the veteran collector starts each record-changing day. (He drives a truck, carrying several pieces of equipment along with the records themselves which means that the sheer bulk and weight of the record boxes is no problem.)

Sound

One area where Gorman is very aggressive about holding locations is in sound system design. "We don't like to see operators just put a jukebox in a spot and see if it makes money."

"We like to think when we go into a location it is with a complete installation, paging system, remote volume control, correct speakers. When you run all the wiring for this type of installation, the owner thinks twice about changing to some other operator."

Long experienced with engineering installations, Whitaker makes extensive use of remote speakers to balance sound in the locations. Often, he receives calls from potential location owners planning a new tavern, lounge or restaurant, who ask, "Give us good jukebox music without being so loud that it runs our customers out of the place."

Gorman said he is familiar with many stops. Recently, he checked one where even the space behind a shuffle game was utilized for a remote speaker. "We had one in a side room in this spot, too. I like to have a balanced sound."

Operators who are not installing paging systems are missing a very good opportunity to win the location owner's favor, Gorman believes. "Operators buy a jukebox for $1,000 and then can't see putting in a paging device that costs only $49.50.

"These paging devices really make a hit with people in the locations. In fact, we have one spot where the owner takes the microphone down from the wall when she leaves so that no one steals it or damages it, that's how much she likes it."

Philosophy

Gorman has changed over almost the entire route to 2 for 25¢, 5 for 50¢ play, and showed steady improvement on 95 percent of the locations involved, a fact which he considers proof of the excellent economic climate in the area.

Moreover, the increased play price has succeeded, he believes, because of the many steps involved in merchandising music, rather than approaching jukebox operation in a routine manner.

Summarizing the philosophy of the operation, Gorman said that over the years, his brother Al and Whitaker know their operator customers so well "we can have a cup of coffee with them in their kitchens." Still, the firm is hardnosed about credit, requiring a substantial down payment and hopefully weeding out slow pay customers.

Obviously, the rapport Eli Ross enjoys with operators does stem from the wholesale firm's own operating to some extent. "They know we understand the problems they are up against because we have the same problems too," Gorman said.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

PEORIA, ILL.; COUNTRY LOCATIONS

Les Montooth, operator;
Bill Bush, programmer;
Les Montooth Phonograph Service

Current Top 10 meter readings:

"Happiest Girl in the Whole U.S.A.," Donna Fargo; "Bless Your Heart," Freddie Hart; "Loving You Could Never Be Better," George Jones; "Reach Out Your Hand," Tammy Wynette; "It's Gonna Take a Little Bit Longer," Charley Pride; "Lonely Weekends," Jerry Lee Lewis; "I've Found Someone of My Own," Cal Smith; "My Heart Has a Mind of Its Own," Susan Raye; "Soft Sweet & Warm," David Houston; "Delta Dawn," Tanya Tucker.

JACKSON, MISS.; COUNTRY LOCATIONS

Marilyn Burkhart,
Dixie Vending

New purchases:

"Gone," Joey Heatherton, MGM 14387; "Walk on By," Conway Twitty, MGM 14408; "If You Touch Me (You've Got to Love Me)," Joe Stampley, Dot 17421. High school age locations: "Motorcycle Mama," Sailcat, Elektra 45872; "Long Cool Woman," Hollies; "The Guitar Man," Bread, Elektra 45803.

FREMONT, NEB.; POP LOCATIONS

Ted Nichols, operator;
Gary Benham, programmer;
Automatic Vending Service

New purchases:

"Nice to be with You," Gallery (fill-in); "School's Out," Alice Cooper; "I Didn't Get to Sleep At All Last Night," Fifth Dimension, Bell 5195 (several requests for it); "Coconut," Nilsson; "Long Cool Woman," Hollies.

Oldies purchased:

Glenn Miller, "Stardust," "Elmer's Tune" and "Johnson Rag"; Artie Shaw, "Temptation" and "Begin the Beguine"; Jimmy Dorsey, "Tangerine"; Ink Spots, "I'll Get By"; Johnny Mathis, "Misty"; Al Martino, "Spanish Eyes"; Jimmy Rogers, "Honeycomb."

LA CROSSE, WIS.; EASY LISTENING LOCATIONS

Mrs. Jim Stansfield,
Jim Stansfield Novelty Co.

New album purchases:

"All I Ever Need Is You," Sonny & Cher, Little LP's Unlimited 184; "Harvest," Neil Young, LLP 183; "Big Hits of the '20's" Enoch Light, LLU 182.

MADISON, WIS.; CAMPUS/YOUNG ADULT LOCATIONS

Pat Schwartz,
Modern Specialty Co.

New purchases:

"Happy," Rolling Stones, Rolling Stone 19104; "When You Say Love," Sonny & Cher, Kapp 2176; "Goodbye to Love," Carpenters, A&M 1367; "I'm Still in Love with You," Al Green

MANHATTAN, KAN.; COUNTRY LOCATIONS

Judy Wiedner,
Bird Music Co.

Spinning meters:

"Happiest Girl in the Whole U.S.A.," Donna Fargo; "Missing You," Jim Reeves, RCA 0744; "If I Had a Hammer," Johnny Cash, Columbia 45631.

Oldies:

"Help Me Make It Through the Night," Sammi Smith; "Hello Darlin'," Conway Twitty.

MALTA, MONT.; POP LOCATIONS

Dorothy Christensen,
Christy's Music

New purchases and fill-ins:

"Daddy, Don't You Walk So Fast," Wayne Newton; "Song Sung Blue" (fill-in), Neil Diamond; "When You Say Love," Sonny & Cher, Kapp 2176; "I'm Still in Love with You," Al Green; "That's What Friends Are For," B.J. Thomas, Scepter 12354. Country: "Thanks for the Memories (fill-in), Barbara Fairchild; "I'm So Lonesome I Could Cry," Charlie McCoy, Monument 8546; "Sunshine & Rainbows," Roy Drusky, Mercury 73293. Oldie: "San Antonio Rose/Bubbles in My Beer," Wills & Duncan, U.A. 50671.

CHICAGO; SOUL LOCATIONS

Moses Profitt, operator;
John Strong, programmer;
South Central Novelty Co.

New purchases:

"I'll Take You There," Staple Singers; "Stoop Down Baby" (from "Stoop Down Baby Let Your Daddy See" LP by Chick Willis; recommended as good tavern record), Laval 871.

Spinning meters:

"Power of Love," Joe Simon, Spring 128; "Before the Honeymoon," Little Milton, Stax 0124; "Put It Where You Want It," Crusaders, Blue Thumb 208 (recommended as top jazz record).

MANKATO, MINN.; YOUNG ADULT LOCATIONS

Barb Walther, programmer;
Clayton Norberg, buyer;
C&N Sales Co.

Spinning meters:

"Alone Again (Naturally)," Gilbert O'Sullivan; "Long Cool Woman," Hollies; "A Simple Man," Lobo, Big Tree 141. Oldie: "Too Young," Donny Osmond.

CHATTANOOGA, TENN.; COUNTRY LOCATIONS

Lloyd Smalley
Chattanooga Coin Machine Co.

Spinning meters:

"If You Leave Me Tonight I'll Cry," Jerry Wallace, Decca 32989; "Missing You," Jim Reeves, RCA 0744; "I Can't Stop Loving You," Conway Twitty, Decca 32988; Oldies: "My Hangup Is You," Freddie Hart, Capitol 3261; "Borrowed Angel," Mel Street, Royal American 64.

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Wilson Scrutinizes Management

• Continued from page 16

having my lunches in the decent uptown restaurants and I'm not talking to *our* people and I have to regroup my thoughts from time to time and go back and study the people who are our listeners. The average everyday people. We aren't trying to attract the country club set.

HALL: Do you think that you're a better program director now that you've stopped drinking? Or were you better then? I mean, well, I've had to cut down on my beer drinking in order to lose weight and . . .

WILSON: Well, I've never thought of myself as a good program director, but I've always felt that I did well at motivating people. They made me *look* like a good program director.

HALL: Then how come you didn't win at WITH in Baltimore? The signal?

WILSON: The signal wasn't that good, but I think you can overcome a signal. I don't know if you can be a dominant station in a market with a bad signal and I certainly would never take one on with my eyes wide open again. But I don't think the signal was our problem . . . It was just one problem. To be honest, probably the biggest reason why we didn't do better was that was one of the bad times of my life. . . . I was drinking very heavily and I didn't . . . didn't keep tight enough control on the ship and . . . and we didn't have total cooperation from management which, of course, is *most* necessary and that's one of the beautiful things about working with Bartell. The top management people in New York allow us to do our thing. I felt that at WITH we were never allowed to do what we had to do in there. But there are a lot of reasons why WITH didn't make it under our regime. It did make it at one time under Bob Adams a few years before we got there . . . so the major problem wasn't the signal. We were doing . . . or I was doing something wrong. But, more than that, the ownership of the station at that time jeopardized us and some of the things we had to do, we couldn't do. Everybody kind of got discouraged and then the station just went down hill.

HALL: Sometimes, the descent starts at the top, doesn't it.

WILSON: In that case, it was definitely true.

HALL: Have you run into many problems with managers over your career?

WILSON: Constantly. Most of the problems in programming come from above. First, a manager goes out and hires a program director . . . from his track record or whatever and they bring him in and then tell him what to do. In these days and times, a program director must get everything settled before he goes into a station because he *has* to have control. And there's no way that a program director can be told what to do and still accomplish his goals. Why should a manager hire a program director to begin with if he's not going to let him do what he has to do in order to win? If you examine most of the radio stations today that do not have good track records, you can look at the top management and see why.

HALL: Have you met some good managers, too?

WILSON: Sure. In fact this group that I'm working for now is ideal from the top right on through the air personalities. We probably have a better understanding, at least of any company I've ever worked for or heard of, of radio. Our managers understand programming and they allow us to do it. That's why we've been so successful the past couple of years. The managers have been intelligent enough to allow us to do our job.

HALL: You mentioned once about appreciating the talents of Jack Thayer, general manager of WGAR in Cleveland.

WILSON: Whatever I know about radio, I learned from a man named Don Burden. He's just . . . the greatest. And when I first got to know about Jack Thayer . . . before I really knew him . . . I've just really gotten to know him well this past year . . . there were so many Don Burdenisms in Jack Thayer. Or vice versa. Jack is such a warm, relateable person that it has to come out of the radio for him. He gets his people going. He knows how to turn them on and motivate people to do what they have to do. You just can't be around Jack Thayer without being caught up with Jack Thayer. He just has that magnetism to make you want to be a winner.

HALL: Are there a lot of men like that in radio today?

WILSON: Unfortunately, no. I think we've come to a point now . . . where maybe because of the times or maybe because of stricter FCC rules we don't have all of the fun that we used to have back in the old days when managers could be a little flamboyant and we could do fun things. Managers have a lot more on their minds . . . or so it seems . . . than they did in the old days.

HALL: Or maybe you weren't so aware of them then.

WILSON: That's very true. We kinda bad a devil-may-care attitude about radio. Again, I sort of think this may be one of the things wrong with Top 40 radio stations today. I remember talking to Kent Burkhart, head of Pacific and Southern Broadcasting. He used to go into a botel and lock himself in his room and listen to his radio station all day long. I would imagine that if some of the Top 40 operators today had to go into a room and listen to their station 12 hours they'd be climbing the wall in just four. Because their stations are not listenable . . . they're not fun. They're just music machines. Not that I don't think music machines aren't still the thing . . . don't get me wrong . . . I do. But there has to be more to good radio . . . good radio has to be run for the people . . . get the audience involved . . . people love to be a part of anything . . . something. Most Top 40 stations don't make their audience a part of anything.

Next installment: More about delinquent Top 40 stations.

Coin Machine World

• Continued from page 43

and I have received will continue so long as I continue to serve. In fairness to you and to all others concerned, I have decided to resign. I make no apologies for my actions or those of the commission."

It was said that Williams would have received 14 Senate votes against his confirmation as chairman of the Vending Commission. Only 11 votes are necessary to block approval. Williams, president of Commercial Music Co. has been widely criticized for alleged interlocking business connections with other commercial members. Williams, in an appearance before the Senate Nominations Committee, denied any connections with fellow commissioners. He and Commissioner **L. C. Butler** of Houston are said to be the only Wurlitzer music and amusement machine distributors in Texas. Williams was formerly connected with commission member **Gilbert G. Seelmeyer** of Fort Worth through B and M Vending Co.

The confirmation of Butler was also expected to be turned down as his hometown Senator, **Chet Brooks**, has objected to his confirmation. Butler is also expected to resign from the commission before Senate consideration. It was also stated that there were a number of members of the Texas Senate who may also vote against other industry members of the commission. **BARRY CANDY**

From The Music Capitals of the World

DOMESTIC

• Continued from page 14

Festival. The trio, getting a beavy road promotion from UA Records, had to cancel New York, Chicago and other tour stops.

Firesign Theater reports on the convention of the Martian Surrealist People's Party were telecast on ABC's local "A.M." show along with the Democratic Convention. . . . **Sailcat** joins **Guess Who** for nine dates, including the Santa Monica Civic. . . . **Marquis De Sade** headlines the Straight & Swingers Ball this weekend (28-29).

"Red Wing," a musical, played two shows at the Aquarius Theater to benefit an Indian reservation in Agoura. . . . Eighty-nine Local 47 musicians played on a beer commercial session. . . . Black performer **Clarence Muse**, who wrote "Sleepy Time Down South," played in Disney's "World Greatest Athlete" at 83. . . . **Helen Reddy** at Disneyland.

Rolling Stones' live double-record set of their current tour with **Stevie Wonder**, was recorded in Houston by **Andy Johns**. . . . **Billy Eckstine** taping another season as host of the KNBC "Jazz Show." . . . **Bobby Goldsboro** to write and sing title song for "Ace Eli and Roger of the Skies." . . . **Rick Nelson** guests on "McCloud." "Only A Woman," women's lib musical by **Morna Murphy** and **Ralph Martell** at Long Beach Jewish Community Center.

San Diego Community Concourse seeking to book the Universal Amphitheater "Jesus Christ Superstar." . . . **Phlorescent Leech & Eddie** debuted their new act at Funky Quarters. . . . **The Ventures** touring Japan.

Looking Glass at the Whisky. . . . Playboy Records has a **Tim Rose** single, "Goin' Down in Hollywood." **NAT FREEDLAND**

CINCINNATI

Dan Sullivan, regional operating manager for Columbia Records sales, Terre Haute, Ind., in town three days last week to buddle with **Bob Ewald**, new Columbia sales head here. Ewald recently left Columbia in Los Angeles to head up sales here, succeeding **Jim Scully**, who bas shifted to sales management at Columbia in Cleveland. Ewald, together with his top salesman, **Jack Lameier**, and promotioneer **Julie Godsey**, left here Saturday (22) to attend the week-long Columbia sales meeting in London.

The **Jackson 5** drew an estimated 3,500 to Cincinnati Gardens Friday night (14) in a performance marred somewhat by faulty sound equipment. Warm-up was supplied by **Smiling Faces**, rock trio. . . . **Jimmy James (Harold E. James)**, who for many years toured the Midwest with his own orchestra in the big band era, died here July 10. He was especially popular in the Cincy area. A daughter, **Judy**, former band singer, is the wife of **Tom Atkins**, WLW-T newscaster. . . . **Harry Carlson**, Fraternity Records topper, spent several days on the West Coast last week, huddling with major label cbiefs on business concerning hot music property which he feels is destined to be a hit.

Barbara Howard's new album, "Barbara Howard Alive at the Playboy Club," cut live during her recent fortnight's engagement at the local Playboy sanctum, is slated for release in late August on the S-R Records label owned by her hubby-manager **Steve Reece**. Just returned from a week's stand at the Playboy Club in San Francisco, Miss Howard this week is cutting a series of five and 10-minute vignettes for Channel 19. **BILL SACHS**

RCA Unveils Quadradisc In a U.K. Demonstration

LONDON—RCA, latest of the major quadraphonic disk manufacturers, unveiled its Quadradisc in a special demonstration here last week.

But with channel sound on disk there are certain marketing difficulties which are now multiplied with the introduction of the discrete disk.

First of all, quadraphonic on tape presents little difficulty to the marketing men. So few people have tape as yet in Britain that there is no problem persuading the public into an expensive, mass changeover in equipment. There is merely the personal difficulty for the consumer in deciding whether or not he wants two additional speakers in his room.

At least with the two matrix systems the consumer can see some points of contact although both have their own vices and virtues. But the advantage with the RCA system is a far surer knowledge that the listener is hearing what the artist intended him to hear.

Now, however, the most thorny problem of all is reached. Having not been able to make up his mind which system to choose, the consumer has to look at prices.

National Panasonic and JVC Nivico, companies not renowned for stinting on quality—or, consequently price—will be manufacturing for RCA; more than a dozen firms, including Sony, are going with Columbia's SQ system; Sansui, of course, will manufacture its own hardware.

Sansui Hardware

So far, Sansui is winning the race in marketing hardware which will modify existing hi-fi set-ups at a reasonable price; the company has managed to produce a package deal of two speakers plus amplifier/decoder for around $200. In contrast JVC Nivico has a complete system—four speakers, demodulator, deck with four-channel cartridge, quadraphonic amplifier and cartridge player for over $625.

While this may seem a reasonable price for a complete quadraphonic set-up, two points must be remembered. Firstly, most people who buy hi-fi stereo sets in Britain are ordinary working people earning ordinary working wages; to them even $150 for such a luxury as a record-player is a major outlay. Secondly, having invested that amount in the set of their choice, they are hardly likely to want to replace it with something costing two-hand-a-half times as much while at the same time losing most of their original investment by reselling their stereo equipment.

What the average wage-earner will be looking for is some kind of compromise, ways in which he can add to his current system in order to bring the miracle of quadraphonic sound into his home.

To do this with the RCA discrete format the following are needed: a demodulator (around $150), two speakers (preferably to match existing pair) and a four-channel cartridge. Bought separately the bill for these items would far exceed $250. However Nivico has available a package deal, which includes two quadraphonic records, for $250.

No Choice

Apart from the fact that this requires the customer to spend the same again as his original investment it also leaves him devoid of any choice with regard to speakers. This is not to suggest that the package deal is unreasonable, merely that it may be some time before there are enough takers to warrant the sums of money being spent on quadraphonic research.

In a suggestion to RCA that $250 was the average price consumers were willing to spend on record-playing equipment an RCA representative replied that no doubt this was a reference to the price of portable equipment; when asked how much it would cost the consumer to buy complete systems for quadraphonic reproduction a Nivico representative announced that his company had a system for just under $1,000 while RCA stated that in America their hardware division had produced a set for $400, a more reasonable prospect but still a formidable outlay for the average U.K. customer especially when it is considered what import duty might do to that price.

Undeterred by what will be a problem for their hardware marketing people, RCA has nevertheless gone ahead with the disk stating that as it is compatible with both stereophonic and monaural they see no reason for holding it back from the market place.

There will be 15 RCA Quadradiscs in this country by the end of the year. Among them will be the Ken Howard-Alan Blaikley produced "Hands of Doctor Teleney," the first commercially marketed quadraphonic album to be recorded in London.

Imported to U.K.

The albums will be pressed in America and imported to Britain. This is because the disks are made of a new material for which, so far, no equivalent has yet been adequately tested in the U.K. It is hoped, however, that by the end of next year all newly-recorded product on RCA will be issued in quadraphonic and that production will be underway in Britain. In the meantime, there will be a short period where double inventory will be inevitable—a problem which RCA hopes retailers will help to solve by encouraging consumers to buy quadraphonic whether they have the equipment or not.

RCA's Quadradisc will retail for $5.70, the same price as conventional stereo records in Britain.

Garrido Honored After Winning Paris Festival

MEXICO CITY—Vicente Garridos composition "Cancion De Otono" (Autumn Song) won the grand prize out of more than 1,500 entered at last May's Paris International Song Festival and he was honored last week at a special affair by representatives of the Asociacion Nacional De Locutores (Broadcasters), Asociacion Nacional De Publicistas and by the Mexican government's department of radio and TV.

"It was not only a great and unique honor for Maestro Garrido personally but also one which has given this country a greater musical image in the outside world." said Aldo Rubello, vice president of the ANP. The "Microfono De Oro (Gold Microphone) was then presented to Garrido by ANL president Neftali Lopez Paez.

Raymundo Lopez Ortiz, chief of the Mexican communications division, stated how "very proud" the government was of Garrido's achievement. To commemorate the occasion, he gave the composer a special ring.

More than 200 attended, among them other contemporary songwriters Miguel Pous, Victor Cordero, Chava Flores, Ernesto Juarez and Pepe Castilla. Several Mexican artists and music columnists also were included in the crowd.

FLYING DUTCHMAN president Bob Thiele receives the Acadamie Du Jazz prize on behalf of his artist Gato Barbieri. The Flying Dutchman album that received the award was "The Third World." Making the presentation is Maurice Cullaz of the Academy. Patrick Taton, of Phonogram, France is at the right.

Music Week Quarterly Poll Expands

LONDON — Published in last week's Music Week was the latest British Market Research Bureau quarterly survey of the U.K. disk market which covered April, May and June. For the first time, the survey included two sets of album statistics—one for mid-price product, the other for full-price. Up until now, the BMRB has only computed full-price LP sales.

EMI emerged as both the top singles and full-price albums company although its lead in the LP sector was cut-down from a 22.6 percent share last quarter to 19.8 percent. Decca, which last quarter just pipped EMI as top singles company, finished comfortably as the top mid-price album producer with a hefty 37 percent share of the market.

But perhaps the biggest surprise of all was the runaway success of K-Tel whose TV-promoted 20 Dynamic Hits album pushed the firm into fourth position in the full-price album labels chart. The top slot in this sector again went to CBS with a 10.5 percent share—down from 11.5 percent last quarter.

Not surprisingly, Decca's "World of . . ." series emerged as the top mid-price label while RCA snatched the number one position in the singles labels chart with a 14.2 percent share—last quarter the company finished second.

Carlin was the top publisher—the firm also came first last quarter.

From The Music Capitals of the World

LONDON

An estimated 200,000 copies of the Arcade album, "20 Fantastic Hits by the Original Artists" have already been shipped out to dealers and the William Levene organization, which is responsible for marketing the album in association with **Laurence Myers'** Gem Group of companies, claims that 1,000 outlets are stocking the album in the London area. The release is being backed by a massive television advertising campaign similar to the one used by the Canadian K-Tel company. . . . The sales forecast made recently by Music for Pleasure managing director **Richard Baldwyn** has been confirmed in the financial year ending June 30. The year-end total of 9.4 million records reflected large increases in the sales of all three of the company's labels, showing an augmentation of 30.5 percent. MFP achieved sales of over seven million with Classics For Pleasure contributing 925,000. The Surprise, Surprise children's label achieved sales of 1.5 million. . . . Although exact details of the B&C merger with **Tony Stratton-Smith's** Charisma label have still to be announced, both companies' music publishing activities have now been joined together under the management of **Mike de Haviland,** previously Charisma promotion manager. The firms affected are B&C's Trojan and B&C Music operations and Charisma's Brewer and Mooncrest companies. . . . The Sundown theater chain, the new subsidiary of the Rank Organization leisure division will begin operations on Sept. 7 when its Mile End Road theater in London opens with a concert by **Slade.** The chain's Edmonton venue opens Sept. 15 with a concert by **Steppenwolf.** Future attractions will include **Fanny, Three Dog Night, Uriah Heep** and **Osibisa.**

Mitch Murray and **Peter Callander** of the Intune music publishing company have formed their own record company and will launch their Bus Stop label in the U.K. on Aug. 4. Distribution will be handled in the U.K. by EMI and overseas deals are currently fixed. The label is being introduced by **Steve Royal's** "Himalayan Lullaby." . . . **Paddy Fleming** joins CBS Aug. 1 as manager of Radio and TV liaison, a newly-created post. He joins the company from Phonogram, where he has been for 18 years. . . . RCA hosted 20 leading American journalists last weekend as part of a promotion drive to launch **David Bowie** in the States. The party was taken to Aylesbury to see Bowie perform at the Friar's club. Among the party were **Ian Dove** of Billboard, **Jann Hodenfeld** of the New York Post, **Sheldon Wax** of Playboy and **Sue O'Donoghue** of Rock magazine.

EMI's International artists department has signed a deal with Italian pianist **Arturo Benedetti Michelangeli** to make several new recordings. The first recording will be produced in Paris in September and among the works will be his first concerto album since 1957 when he recorded **Ravel's** Concerto in G and **Rachmaninov's** Fourth Concerto for EMI in London. . . . Satril Records, the label formed by producer **Henry Hadaway** earlier this year, has signed an agreement with Boot Records of Toronto giving Boot exclusive rights for Satril's product.

PHILIP PALMER

TORONTO

Canada seems to be leading the way with the new **Cliff Richard** "Jesus." U.S. release is imminent, says **Seymour Stein** of Sire Records. . . . **Stampeders** went over well on the nationally televised Calgary Stampede. . . . The Ontario Place attendance record was broken during the recent appearance of **Ray Charles** at the showplace. . . **Thundermug** now breaking nationally with both "Thundermug" and "Africa" from the "Thundermug Strikes" album. Group is on London-distributed Axe label.

WEA, formerly Kinney Music of Canada, Ltd. reporting strong starting reaction to the "Fillmore: the Last Days" three-album boxed set. Retail is $13.58. . . . Damage to booker Capricorn Music is worse than originally feared, with numerous files and contracts destroyed. . . . **Avenue of America** has released their first single, "Hot Love" by **Captain Midnite** and his **Dirty Feet.** . . . Lots of touring activity with **Crowbar, Doctor Music** and **Jarvis Street Revue** on lengthy personal appearance tours, as well as many others.

The Toronto Symphony has presented five medallions by prominent Toronto sculptor, **Sorel Ertrog,** to series subscribers. The symphony's subscription drive has surpassed all previous records. . . . Shining Star Associates, a public relations-advertising-marketing concern, has opened new offices in Hamilton, Ontario. . . . **Procol Harum** and **Eagles** into town for a successful O'Keefe Centre performance. Both groups happening with "Conquistador" and "Take It Easy," respectively.

London, Ontario-based **Truck** will tour numerous cities in the immediate future, according to **Michelle Frank** of M. Frank Associates. Group is recorded by Sundog Productions. . . . Daffodil has withdrawn their **Crowbar** single, "Ask Me No Questions," due to programmer dislike for the word "Goddamn," which appears three times on the disk.

GRT's **Lighthouse** received a big boost to the promotion of the "Lighthouse Live" set when the group played a free concert at Toronto City Hall. Estimated crowd: 50,000-60,000. . . . WEA (Kinney) had a bright idea for display of **Alice Cooper's** "School's Out." Label's **Tom Williams** arranged for old wooden school desks to be used as display units at retail outlets. . . . Another interesting bit was Quality's shipping of the "Popcorn" single by **Hot Butter** on Musicor in a box of popcorn.

Ampex back into Canadian production scene with new **Jack** single, "Sit in the Sun." Tune was written by **Erie Baragar,** writer of "I've Got a Feeling." . . . RCA's Toronto Studios reports bookings up with considerable agency work. . . . True North will shortly release their first **David Rea** album, "By the Grace of God."

MUNICH

Two new executives have recently joined United Artists in Munich following the appointment of **Wim Schut** as general manager. **Adolf Sawilla** has been signed up as sales manager. He was previously with Electrola in Stuttgart. . . . Appointed director of creative services is Gerhard Augustin who has been working with UA in the U.S.A. . . . **Heino** has been presented with two gold disks for 250,000 sales of each of his albums, "His Greatest Successes" and "In a Bar at Mexico." The singer already has a Golden Dog award for one million sales of his singles. . . . BASF has released a double album jazz package "I Just Want To Celebrate" produced by drummer **Klaus Weiss.** The album features 14 musicians from all over Europe and America. Also featured on the set is **Don Menza,** who has worked with orchestra leader **Max Greger** and a number of American musicians like **Buddy**

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Landmark Victory in U.K. Suit

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copies had not been actually manufactured and sold.

The court was told that Jacquesson sent the unlabelled cartridges to Metrosound earlier this year with an order for varying quantities of each title to be duplicated. However, one of Metrosound's duplicating staff recognized some of the material, became suspicious and informed the firm's managing director Mark Myers, who contacted the MCPS.

The BPI was notified and after visits to Metrosound's Waltham Abbey factory by repertoire specialists from EMI, RCA and Precision, it was established that the tapes were original recordings.

An interim injunction preventing Jacquesson having the copies made was granted to EMI in the High Court 10 days ago and the case was concluded last Friday.

Delighted

Commented BPI director Geoffrey Bridge this week: "We are absolutely delighted at the speedy outcome of our action under the Copyright Act which protects the record companies' original copyright of sound recordings. We now feel confident to move ahead on a broader front."

Bridge added: "We are extremely grateful to Mark Myers for his prompt action and hope that all custom duplicators will be equally observant. We would also like to thank the many dealers that have given us details of the activities of other tape pirates and hope they will keep up the good work."

Further prosecutions for piracy are expected to be instituted by BPI within the next few weeks. It has been estimated that over 100,000 bootleg and pirated cartridges alone have been sold in the U.K. to date—not far short of the average number of "legitimate" cartridges sold by any record company during the whole of last year.

SEED Into Audio Field

PARIS—SEED (Societe Europeenne d'Enregistrement et de Diffusion), based at Vallauris in the South of France, has entered the audio field in addition to carrying on its recording and tape duplication operations.

The company has developed an 8-track player which has two cartridge slots—one for background music with a total playing time of five hours and the other for commercial spots. The frequency of interruption of the music programme can be regulated to anything between 0 and 60 minutes by an electric timing mechanism.

When a commercial is due, the music is automatically faded. Each cartridge can contain up to 100 publicity slogans or announcements. There is also a microphone input for live announcements which overrides the cartridges.

SEED is also producing professional record decks, speakers and amplifiers.

Japan Dealer, Mfr Tie Bid

TOKYO — The 3,000-member Japan Record Dealers Union urged the establishment of a committee to seek fuller cooperation with manufacturers, after many members expressed displeasure with the field of music tapes in Japan. The request for the formation of the committee took place at the Union's annual meeting.

A resolution stated: "As a result of negotiations with manufacturers, it has become very hard to keep up the traditional cooperation."

Among other topics discussed at the meeting was a call for strengthening of promotion activities, the promotion of gift checks and calendars, production and sale of record players recommended by the Union, and association with the Family Club of CBS/Sony.

Kinney in Name Change in Canada

TORONTO—Kinney Music of Canada, has changed its name again, this time to WEA Music of Canada. The WEA handle is intended to better represent the company's major labels, Warner Bros., Elektra and Atlantic. When the company originally entered the market independently, it was known as Warner Brothers. The name was then changed to Warner Bros./Seven Arts, before reverting again to Warner Bros.

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Rich and **Burt Bacharach.** Menza is featured as a flute soloist and has composed a track called "Little Big Horns." Among the musicians on the album are **Fritz Paver** from Austria; **Chuck Findley, Bob Lanese, Slide Hampton, Barry Ross,** and **Herb Geller** from the U.S.; **Dick Vennik** and **Ack Van Rooyen** from the Netherlands; **Charles Orieux** from France, **Palle Mikkelborg** from Denmark, **Lucas Linholm** from Sweden and **Philip Catherine** from Belgium. Weiss is planning further new releases.

URSULA SCHUEGRAF

MANILA

TV artist **Mari-Len Martinez's** single debut on Villar is "If You Could Read My Mind." Her signing fee is one of the highest here. . . . **Jeanne Young,** another TV artist whose national breakout years ago was "Nikki Hoeki," also was signed by Villar. Formerly, she was recording artist of Jonal, now in the verge of closing up. . . . The new male contractees of Villar are the **Two of Us (Jojit Paredes** and **Ronnie Henares)** and balladeer **Jun Polistico.** Single debut of the **Two of Us** is "Snow Queen of Texas" while Polistico's is "Theme from 'Godfather'."

Alice Mendez, grand national champion of the institutional "Tawag ng Tanghalan" radio-TV amateur program, debuted in the release of "A House Is Not a Home" on Pioneer, a label of Vicor Music. The song was her winning piece last year. . . . Vicor is preparing the album debut on Badjao of TV host and columnist **Justo C. Justo.** The LP will be in Cebuano dialect. Tentative title is "Alias Iring Sungcaban." Justo is one of top-selling artists in the Visayas-Mindanao regions of the Philippines.

Film artist **Walter Navarro** (Vicor) will have his first LP, "King of Balladeers," this month. He is a contract star of LEA Productions and principal mainstay of the El Bodegon club. Navarro is doing a film musical with **Vilma Santos** (Wilear's) with Mirick Productions. . . . The film musical "Winter Holiday," which stars **Nora Aunor** (Alpha) and **Tirso Cruz III** (Vicor), was second top grosser in the recently concluded Manila Film Festival. The team's movie musical "Guy and Pip" was the top grosser last year. . . . "Remembrance," another film musical, was chosen "best musical" in the Manila Film Festival. The film stars **Vilma Santos** (Wilear's) and **Edgar Mortiz** (Wilear's). The film also won in the categories of best film editing, best sound and best script. . . . Vicor artist **Victor Laurel** will do a film with LEA Productions opposite **Hilda Koronel.**

OSKAR SALAZAR

JOHANNESBURG

Coloured act the **Miracle** will make pop history here by being first local group to tour Swaziland, Lesotho, Rhodesia, Mozambique, Angola, Zambia, Botswana, Ghana and Kenya. The tour starts in September. . . . **Robin Netcher,** EMI's musical director, will represent South Africa for the second year running at Athens Olympiad of Song with the number "Tell Me That It's Love." The number will be sung at the Olympiad by local artist **Denise Freeman.** . . . **Peter Wale,** ex-leader of progressive Cape Town group **Wakeford Hart,** has left for Brazil where a program of his work, played over the air there, has generated interest.

"The Concert for Bangladesh" film has opened here to rave reviews from the critics. . . . The **Attraction's** version of "Na-Ja-Ta-Ta" is to be released in England and Australia. . . . "Sing Out A Song" and "And The Angels Sing" by **Ronnie Dallas** and the **Dukes Combo** has been accepted for release in France. Also accepted was "Let's Kick Up Pebbles On The Beach" composed by **Clive Calder** and **Peter Vee.**

British group the **Troggs** has made history here by being first overseas rock act to play concerts before Indian, Black and Coloured audiences. . . . **Patric van Blerk** has formed his own independent label called Flying Dutchman. Local group **Brotherlove** has made its debut on the label with the van Blerk composition "Light Up The Light." . . . Cabaret artists **Jenny** and **Tadashi** have opened for a season at Top of the Town. Tadashi is first Japanese artist to appear in South Africa.

PETER FELDMAN

TOKYO

Van Cliburn appeared with the NEK Symphony Orchestra and visited also Tokyo department stores and Japan Victor showrooms to aid promotion. . . . The **Beethoven di Roma Piano Quartet,** brought from Italy by the Kambara Music Office, Tokyo, appeared in concert, July 3-12. . . . Reflecting the continued popularity of classical music in Japan, the top ten best sellers in standard open-reel tapes are all classics, headed by the London recording of Beethoven's piano concertos, Nos. 3 and 4, by **Friedrich Guilda** and the Vienna Philharmonic, **Horst Stein** conducting, with a $9 price tag. . . . Budget line pressing at $3 of old stereo classical masters are said to be outselling other disks with the result that Victor Musical Industries, the newly formed software sister firm of the Victor Co. of Japan, is preparing to release 40 classical titles, compared to 20 popular albums in the $3 bracket. The release will be made Sept. 5 to commemorate the company's 45th anniversary in Japan.

The Record Manufacturers Association of Japan's statistics for May show a slight decline from the previous month, by 11 percent in volume and 5 percent in value. However, because of traditional summer bonuses received by Japan's labor force, the trend looks set to be reversed in June and July. . . . **Swingle Singers,** followed by the **Eugen Cicero Trio,** in touring Japan sparked increased interest in "jazz and classics" product. . . . **Frank Chacksfield** orchestra appeared in Japan and made a four-channel live broadcast over FM Tokyo. . . . Another London Records artist was in Japan conducting the Tokyo Symphony and Osaka Philharmonic — **Stanley Black.** . . . **Earl Hines** is touring

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YOUNGBLOOD'S Micki Dallon, left, and his promotion man, Jan Oloffson, right, present Negram's chief, Hans Kellerman, with a special new Youngblood licensee award for his help in getting tha Mac and Katie Kissoon single "Freedom" to No. 1 in Holland. In a counter presentation, Kellerman presented tha artists with a silver disk to mark 50,000 sales of the single.

U.K. Festival Company Appeals Injunction

LONDON—Great Western Festivals' appeal against an injunction placed on the company before the Lincoln Festival last May was "unrealistic," suggested Lord Justice Russell in the Appeal Court last week.

It was unrealistic, the judge commented, because the festival had already been held. The injunction, granted on May 19 to the local authorities and residents of Bardney—the site of the festival—ordered the company not to hold the festival in such a way "as to cause a nuisance to local inhabitants by noise, congestion on highways or trespass on neighboring property."

George Dobry, representing Great Western Festivals, however, said the law was uncertain for anybody holding future festivals. It was, he commented, necessary for the Appeal Court to clarify the situation.

Dobry added that Great Western Festivals were challenging whether they could be guilty of nuisance if it was committed by other people—such as congestion caused by the lawful use of the highway by ordinary vehicles.

Allan Hayman, representing the festival site owner Charles Hardy, told the Court they were also worried about possible committal proceedings for alleged contempt of court. Their defense to such proceedings would be that the injunction should not have been made in the first place; this defense was unlikely to succeed unless they had tried to appeal against the orders.

No committal proceedings have yet been brought against the festival's organizers, although Lord Justice Russell suggested this would be unlikely while the appeal was pending.

Great Western Fesivals meanwhile, have yet to complete the audit on the Lincoln Festival's losses. Original estimates suggested a loss of about $60,000 although the exact total is expected to be known in the next week.

Ampex Office To London

LONDON—Ampex Stereo Tapes International has moved its office from Reading, Berkshire to London, reports Stanley West, general manager, product, Ampex Stereo Tapes, Europe.

The new office will be located at 39, Jermyn St., Suite 317, London, S.W.I., Tel: (01)-734-8776, Cable ASTAPE S.W.1., Telex: 84345.

Adams Off to Europe in 'Ban' Action

JOHANNESBURG — Bob Adams, South African musical director, composer and arranger, left for Europe recently on a personal mission.

Adams hopes to persuade the British Musicians' Union to relax the ban on British artists visiting the Republic. He is a former British musician and he feels that, with the cancellation of several tours by British artists, his men have been put out of work.

He said: "We are creating employment for each other. Not only is the union denying lucrative engagements for its own members, but local musicians who back many of the artists are put out of work."

He said cancellations cause local musicians of high caliber to become disillusioned with the scene as to seek other avenues of employment.

While overseas, Adams intends promoting his children's albums of Hans Christian Andersen tales in Britain. Top level meetings have also been arranged with the view of having the albums released in America. He will also keep his eye open on talent with the possibility of South African tours.

VICOR PLANNING 'Q' RECORDS IN MEXICO

MANILA—Inspired by the quadrasonic demonstration given at the fourth International Music Industry Conference in Acapulco, Mexico, executives of Vicor Music Corp. have started work on a long-range plan to produce 4-channel disks. Vicor president, Orlando Ilacad, feels that "record buyers in the Philippines will finally accept quad recordings."

Vicor's first step is to acquire the necessary equipment and to construct a recording studio that will have two 8-track, and one 16-track rooms upon completion. If successful, it will mark the first domestic quadrasonic productions in the local market.

Nice Jazz Fest Rolls; Federation Meet Set

NICE, France — The thirteenth Nice Jazz Festival, promoted by Jacques Hebey and Jacques Souplet and featuring more than a dozen leading U.S. artists, is taking place this week in the city's large Palais des Expositions. Starting date is Tuesday (18), and during the festival, the organizers will be hosts to a three-day meeting of the European Jazz Federation with delegates representing 20 countries.

Guests at the convention will include Tony Dean of the European Broadcasting Union and Jack Bornoff of the UNESCO International Music Council.

Among artists appearing in Nice this week are Ella Fitzgerald (18 and 21), From Sticksland With Love (Switzerland) and Jazz At The Philharmonic featuring Cannonhall Adderley, Dizzy Gillespie, Roy Eldridge, Oscar Peterson and Niels Hennia Orsted Peterson (19), Denmark's Palle Mikkelborg-Alex Riel Octet, Poland's Novy Singers and Charlie Mingus and Sonny Rollins (20), Ivan Jullien Orchestra (France), Oscar Peterson Trio, Modern Jazz Quartet and Eddie Vinson (22), Don Byas, Johnny Griffin, Buddy Johnson and Eddie Davis (23) and Gato Barbieri and Max Roach on the final day.

Later, in August, the French ORTF broadcasting network is promoting jazz at Chateauvallon, near Toulon, and featuring 20 orchestras and 150 musicians.

Appearing at this festival, from Aug. 19 to 27, are Art Farmer,

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Mareco Bows 1st 'Q' Records

MANILA—Mareco Records has released the first quadraphonic records for the domestic market using "Summer of '42" by Peter Nero, "Theme From Romeo and Juliet" by Percy Faith, his orchestra & chorus and "Santana" as part of an educational campaign on 4-channel recording and how to convert a 2-channel set to a 4-channel one.

Public acceptance of the 4-channel disks will be decided by the availability of 4-channel sets and services for converting stereo sets.

MASS GETS 'Q' PERFORMANCE

PARIS—Leonard Bernstein's quadrasonic recording of his Mass is being presented in free performances in various churches throughout France in conjunction with a light show.

The operation, organized by Pioneer and CBS, was anaugurated at the church of Saint-Severin in Paris, June 22, before a packed audience. Other presentations are being made in Lyon, in Avignon, during the Avignon Festival, in Montpellier, Saint Malo (during the festival) and in the Saint Roch Church in Paris.

RECENTLY signed to Polydor is the talented Michael Gibbs, who features regularly in the annual Melody Makar Jazz awards. Gibbs' first release for Polydor will be a double album recorded live at Ronnie Scotts Club in June. The record is scheduled for release in October. From left to right: Wayne Bickerton (Polydor creative manager), Trevor Timmers (Polydor Jazz marketing manager), Michael Gibbs, and his manager Lauria Manafield of International Artists Representation.

Olympic Games Force New Sopot Fest Date

WARSAW — Because of the Olympic Games, the organizing committee of the 12th International Sopot Festival has decided to change the date of the event. The festival will now be held from Aug. 23 to 26, instead of Aug. 24 to 27 as previously planned.

The festival will consist of four sections:

Aug. 23: International day; Aug. 24: Polish day; Aug. 25: Record day; Aug. 26: Prizewinners' Show.

The international competition has attracted entries from 24 countries and 25 record companies will be represented for the Record Day.

Participants in the Record Day are:

Ariola (Spain): Camilo Sesto; Balkanton (Bulgaria): Jordanka Christova and Christian Platov; Basart (Holland): Leon De Graaff; Columbia (Spain): Donna Hightower; Columbia (Japan): Miki Horiuchi; Distribuidora Discografica (Spain): Nino Sanchez; Dureco, (Holland): Jacques Herh; Electrecord (Rumania): George Enache; EMI (Finland): Lea Laven; Hebra (Belgium): Nicole Josy and Hugo Sidal; Interart (Holland): Ralph Anderson; Intercord (W. Germany): Joana; LSD (Lebanon): Manuel; Jugoton (Yugoslavia): Oto Pestner; Panton (Czechoslovakia): Martha and Tena; Philips (Spain): Marcos; Phonogram (Italy): Maurizio; Polydor (West Germany): Iren Sheer; RCA (UK): Carl Wayne; Rustic Records (U.S.): Bohhy Stevens and the Checkmates; Supraphon (Czechoslovakia): Miluska Vobornikova; Vanguard (U.S.): Dave Loggins; VEB (East Germany): Frank Schobel; Young Blood (U.K.): Mac and Katie Kissoon; Polskie Nagrania (Poland): Urszula Sipinska, Piotr Figiel and Tadeusz Wozniak.

Henry Debich has been appointed festival conductor, Andrzej Kurylewicz is musical director.

Britain Wins Belgium Song Contest; Totals 256 Points

KNOKKE-LE-ZOUTE, Belgium —Britain won the 14th Knokke-le-Zoute singing competition here last week, the country's fourth success in the history of the contest.

The British team of Malcolm Roberts, Penny Lane and Union Express scored a total of 256 points in the final. Spain was second with 234, Belgium third with 228 and Germany came fourth with 226.

The contest emphasized the considerable gulf which exists between the various European national concepts of popular music today, and the even wider abyss between European ideas and tastes and those of the U.S., whose team lost the super-final to a representative European team drawn from the five countries scoring the highest marks in the European section of the contest.

One sympathized with the U.S. team of David Blue, Richard Landis, Lori Liebermann, Lou Christie and Annette Peacock because with the exception of Christie, they are still virtually unknown on the European mainland. Whoever chose them obviously wanted to represent American music 1972, but forgot how different that is to European music 1972.

A Mistake

And whoever decided to have the American team rehearse at midnight after they had flown in from Los Angeles should never make the same mistake again. Apart from the U.S.' fatigue and the incompleteness of some of their scores, the Francis Bay Orchestra had spent the whole day rehearsing before the usual evening telecast, and were jaded to the reprehensible point of giving Annette Peacock the bird at the end of her disastrous run-through.

On the night of the super-final, Lori Liebermann abandoned her first song, "The Feeling's Good," after two false starts with the small group, which couldn't or wouldn't hit the right tempo.

If this wasn't bad enough for a young singer making her first major public appearance on a Eurovision hook-up, then some remarks about her incompetence from a European musician who should know when to keep his opinions to himself compounded the embarrassment.

In fact, the U.S. team was fraught with hang-ups as far as this contest was concerned. Jimmy Ruffin was supposed to be in the team, but missed the plane, and was apparently unable to catch another. Lou Christie couldn't make it on the first invitation, and Nelson Sardelli, who actually got as far as Knokke in his place, didn't like the attitude of his teammates, and flew out a day later in a voluble storm of acrimony.

Standard Singers

The lesson for future years is that Knokke is the place for American singers such as Mel Torme, Billy Eckstine and other standard catalog operatives rather than the progressive doers of their own things. The latter, no matter how good in their own way, are totally unintelligible to 90 percent of the Knokke Casino audience and the Eurovision viewers, thereby exacerbating the discernible anti-American undercurrent of hostility.

Britain deserved its triumph with a shrewdly picked team ranging from the big-balladeering of Malcolm Roberts through the slick bubblegum of Union Express to the cabaret approach of Penny Lane, who acquitted herself well despite persistent illness eventually diagnosed as an abscess on her tonsils.

In the European final Roberts sang "Johnny One Note" and "This Is My Life"; Penny Lane performed "Angelica" and "I'm Gonna Be Strong" and Union Express did "Sugar Honey" and "Ring-A-Ring-A-Roses." Roberts' performance of "Maria" and "Love Is All" did much to ensure Europe's triumph over the U.S. in the super-final, by 399 points to 309.

A&M-INELCO Distrib. Deal

BRUSSELS — Inelco hosted an A & M party at the Brussels Hilton to celebrate the recent distribution deal signed between both companies.

Inelco-Belgium is now exclusive distributor for the A & M label.

Guests at the party included artists Gary Wright and Debbie and a number of radio, TV and press people as well as dealers.

On the same day Inelco in conjunction with M.G.M. also organized a preview of the Joe Cocker picture "Mad Dogs & Englishmen"—never released in Belgium before—which opened in Brussels July 6.

International European A & M VIP's present at the meeting included Michel de May, International A & M coordinator from London; Jan Van Schalkwijk and Rob Van Beek from the Ariola-A & M Organization from Haarlem (Holland); Herr Naschke, label manager, Munich; Miss Luce Destang and Francoise Maze from the French distributing company; and Wim Brandsteder, Inelco Amsterdam general manager.

From The Music Capitals of the World

• Continued from page 46

Tokyo and Osaka and has three albums released on CBS/Sony, Flying Dutchman and RCA, to coincide with the visit. . . . U.S. pianist **Mal Waldron** is accompanying Japanese blues singer **Kimiko Kasai,** and U.S. pianist **Chick Corea** teamed up with **Sadao Watanabe** and **Terumasa Hino,** two Japanese jazz musicians, for a "jazz-in" at Yamaha music camp, July 22. . . . **Turk Murphy's Jazz Band** touring Japan.

Back in Japan for the 10th time are the **Ventures**—their 1971 live concert recording has been released on 4-channel cassette. . . . **Yvette Giraud** and **Josephine Baker** played July 4 concerts in Tokyo. . . . **Tadashi Hino,** manager, international repertoire, Polydor KK is on a two-month U.S. and Canada tour.

HIDEO EGUCHI

SYDNEY

It was reported in the July 1 issue of Billboard that M7 Records was "now defunct." This is inaccurate and M7 Records is in operation and planning many new releases on that label. Two singles and three albums are to be released in July including the original Australian cast "Manchild," an album that has involved considerable expenditure for M7. Frog records is purely a subsidiary label of M7 and the company is planning to add several more before the end of the year.

Jethro Tull was presented with two gold record awards here. One for "Aqualung" and one for "Thick as a Brick," which went gold five days after its release here. . . . **Chicago** concerts are all sell-outs. Extra concerts had to be scheduled.

Doug Parkinson's new album on Polydor due out any time. Called "No Regrets" two cuts have been culled from it for a single release. They are "Lonely" by **Buzz** (Little Green Apples) **Carson,** and "Takin' It Easy" penned by Parkinson and his musical director **John Capek.**

Spin Productions very happy with the response to their recently released LP "The Best of **Ronnie Burns.**" As a follow-up, they plan to market a similar album by **Jeff St. John** who has been on the recording scene for some five years titled, "The Best of **Jeff St. John.**" . . . Melbourne band, **New Dream** currently in the studio working on a new single and album tracks. Brian Cadd producing. . . . Fable Records launched **Matt Flinders'** latest album "Matt Flinders on Television" with a reception at the **Bill Armstrong** studios. Matt's TV show is a consistent high rater. Also from Fable come two "International" releases. "**Glen Yarbrough** and the **Havenstock River Band,**" which was originally an Im'press release in the U.S. and an album by **James Royal.**

JAN MURRAY

(Continued on page 48)

UA Canada Hot Label

TORONTO — UA Records has now been an independent for six months. As the year turned, UA left their distributor, MCA, to go independent under president Stan Kulin. Distribution arrangements were made with Capitol and independent distributors across the country. In their six months of independence, UA racked up some impressive figures. Sales for the six-month period have exceeded the figures for any previous 12-month span. Kulin feels that this performance will be easily repeated in the next half.

Product upcoming includes releases by Don McLean, War, Del Reeves, the Ventures, Peter Thom, Claudia Valade, Pinky and David Wiffen. The label soon will release the long-awaited soundtrack from "Man of La Mancba."

International Executive Turntable

Larry Green, former on-air personality at CHUM-FM, is joining GRT of Canada as marketing manager. While with CHUM-FM, Green was also promotion manager for the station. Said **Ross Reynolds,** GRT president, of the appointment, "We are very pleased that Larry has decided to join us. He has continually developed creative marketing and promotional programs for CHUM-FM as well as garnering the respect of both the public and musicians. Larry will greatly strengthen our efforts to develop and promote Canadian artists."

Two of WEA's top brass, **Tom Williams** and **Mike Reed** have undertaken expended duties. Williams will now handle national promotion duties for all WEA labels; Reed will handle merchandising chores for all lines.

HITS OF THE WORLD

AUSTRIA

This Week	
1	BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon)
2	LITTLE WILLY—Sweet (RCA)
3	HALLO-A—Mouth & McNeal (Philips)
4	ROCK AND ROLL—Led Zeppelin (Atlantic)
5	METAL GURU—T. Rex (Ariola)
6	HOW DO YOU DO?—Mouth & McNeal (Philips)
7	POPPA JOE—Sweet (RCA)
8	SONG SUNG BLUE—Neil Diamond (Philips)
9	ONE WAY WIND—Cats (EMI-Columbia)
10	SAMSON & DELILAH—Middle of the Road (RCA)

BANGKOK

This Week	Last Week	
1	1	SUPERSONIC ROCKET SHIP—The Kinks
2	7	THIRD FINGER, LEFT HAND—The Pearls
3	16	OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan
4	18	LITTLE WILLY—The Sweet
5	8	NUT ROCKER—B. Bumbla and Stingers
6	4	COCONUT—Nilsson
7	21	PRETTY LITTLE SONG—Clive Dunn
8	26	CIRCLES—The New Seekers
9	27	LISTEN TO A COUNTRY SONG—Lynn Anderson
10	28	PUPPY LOVE—Donny Osmond
11	29	AN AMERICAN TRILOGY—Elvis Presley
12	2	OH GIRL—Chi Lites
13	3	I'LL TAKE YOU THERE—The Staple Singers
14	10	MARY HAD A LITTLE LAMB—Wings
15	15	SONG SUNG BLUE—Nail Diamond
16	5	AMSTERDAM—Al Stewart
17	11	I DREAMED A DREAM—Roger Whittakar
18	12	LOT 109—Dickie Roc
19	13	I CAN SEE CLEARLY NOW—Johnny Nash
20	14	LET'S BEGIN AGAIN—Malcolm Roberts
21	17	WITHOUT THE ONE YOU LOVE—The Supremes & The Four Tops
22	9	EVERYTHING'S FUNNY—Troggs
23	25	I'M LEAVING—Daliah Lavi
24	—	SYLVIA'S MOTHER—Dr. Hook and the Medicine Show
25	—	BETCHA BY GOLLY, WOW—The Stylistics
26	6	IKO IKO—John Baldry
27	—	'TIL MY BACK AIN'T GOT NO BONE—Esther Phillips
28	—	GOTTA BE YOU, GOTTA BE ME—Vaughan Thomas
29	—	MAD ABOUT YOU—Bruce Ruffin
30	—	TIP TOE THROUGH THE TULIPS—The Gladiators

BRITAIN

(Courtesy Record & Tape Retailer)

This Week	Last Week	
1	1	PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff
2	2	ROCK AND ROLL PART I/II—Gary Glitter (Leeds) Mike Leander
3	4	SYLVIA'S MOTHER—Dr. Hook & The Medicine Show CBS (Essex) Ron Haffkine
4	5	CIRCLES—New Seekers (Ampar) David MacKay
5	7	I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) Johnny Nash
6	6	LITTLE WILLY—Sweet (Chinnichap/RAK) Phil Wainman
7	13	BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell
8	3	TAKE ME BAK 'OME—Slade (Polydor) (Barn/Schroeder) Chas Chandler
9	12	JOIN TOGETHER—Who Track (Fabulous) Who/Glyn Johns
10	9	AMERICAN TRILOGY—Elvis Presley RCA (Acuff-Rose)
11	11	OOH-WAKKA-DOO-WAKKA DAY—Gilbert O'Sullivan MAM (MAM) Gordon Mills
12	29	SEASIDE SHUFFLE—Terry Dactyl-The Dinosaurs UK (Sonet)
13	25	BETCHA BY GOLLY WOW—Stylistics Avco (Gamble Huff) Thom Bell
14	23	MAD ABOUT YOU—Bruce Ruffin Rhino (Creole) Bruce Anthony
15	10	ROCKIN' ROBIN—Michael Jackson Tamla Motown Carlin (H. Larson/J. Marcellino)
16	16	WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited Uni (Schroeder) Barry White
17	44	SCHOOL'S OUT—Alice Cooper, Warner Bros. (Copyright Control) Bob Ezrin
18	20	STARMAN—David Bowie RCA (Titanic/Chrysalis) D. Bowie/K. Scott
19	8	VINCENT—Don McLean United Artists (United Artists) Ed Freeman
20	37	SILVER MACHINE—Hawkwind United Artists (Copyright Control) Hawkwind/Dr. Technichal
21	17	THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) Harmony Joel Dorn
22	19	NUT ROCKER—B Bumble and the Stingers (Stateside) (KPM) Kim Fowley
23	22	I'VE BEEN SO LONELY FOR SO LONG—Frederick Knight (Lowery) E. Walker
24	14	CALIFORNIA MAN—Move Harvest (Roy Wood/Carlin) R. Wood/J. Lynne
25	35	AUTOMATICALLY SUNSHINE—Supremes, Tamla Motown (Jobete/Carlin) Smokey
26	38	MY GUY—Mary Wells, Tamla Motown (Carlin) Smokey Robinson
27	15	MARY HAD A LITTLE LAMB—Wings (Apple) Northern/McCartney Paul McCartney
28	32	AMAZING GRACE—Royal Scots Dragoon Guards Band RCA (Harmony) Pete Kerr
29	24	SONG SUNG BLUE—Neil Diamond Uni (KPM) T. Catalano/N. Diamond
30	18	LITTLE BIT OF LOVE—Free (Island) Keepers Cottage/Socks Free
31	21	AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia Bunt Burns Prod.
32	33	I'LL TAKE YOU THERE—Staple Singers (Carlin) Al Bell
33	27	OH BABE WHAT WOULD YOU SAY—Hurricane Smith Columbia (Chappell)
34	28	METAL GURU—T. Rea T. Rex MARC I (Wizard) Tony Visconti
35	30	OH GIRL—Chi-Lites (MCA) Intesong Eugene Record
36	26	SISTER JANE—New World RAK (Chinnichap/RAK) Mickie Most
37	48	WORKING ON A BUILDING OF LOVE—Chairman Of The Board, Invictus (KPM) Holland-Dozier-Holland
38	31	AMAZING GRACE—Judy Collins Elektra (Harmony) Mark Abramson
39	49	IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
40	34	TRAGEDY—Argent (Verulam) Rod Argent/Chris White
41	—	POPCORN—Hot Butter Pye (Bourne) Bill & Steve Jerome
42	36	JUST WALK IN MY SHOES—Gladys Knight & The Pips, Tamla Motown (Jobete/Carlin) Fugua/Bristol
43	43	COULD IT BE FOREVER—David Cassidy Bell (Carlin) Wes Ferrell
44	41	GIVE ME ONE MORE CHANCE—Donald Peers/Les Reed Orch. Decca (Donna) Les Reed
45	40	COME WHAT MAY—Vicky Leandros Philips (Louvigny-Marquee) Leo Leandros
46	42	AMERICAN TRILOGY—Mickey Newbury, Elektra (Acuff-Rose) Dennis Linde
47	47	MacARTHUR PARK—Richard Harris, Probe (Canopy)
48	—	THING CALLED LOVE—Johnny Cash/Evangel Temple Choir CBS (Valley) Larry Hubbard
49	46	LADY ELEANOR—Lindisfarne Charisma (Hazy) John Anthony
50	—	RUN TO ME—BeeGees Polydor (Abigail) Bee Gees/Robert Stigwood

FRANCE

(Courtesy: Talemountique)

This Week	Last Week	
1	1	HELLO-A—Mouth & McNeal
2	2	JE VOUDRAIS DORMIR PRES DE TOI—Frederic Francois
3	3	TROP BELLE POUR RESTER SEULE—Ringo
4	9	UN JOUR SANS TOI—Crazy Horse
5	6	MOULDY OLD DOUGH—Lieutenant Pigeon
6	—	VIENS A LA MAISON—Claude Francois
7	—	TANT QUE BRILLE LE SOLEIL—Claude Cedric
8	—	HELLO MARY-LOU—Ricky Belson
9	—	Y VIVA ESPANA—Juancho
10	—	POP CORN—Anarchic System

FRANCE

(Courtesy: Centre d'Information et de Documentation du Disque)

*Denotes local origin

This Week	
1	KISS ME—*C. Jerome (Disc'AZ)
2	TROP BELLE POUR RESTER SEULE—*Ringo Willy Cat (Carrere)
3	QUI SAURA—*Mike Brant (CBS)
4	JE VOUDRAIS DORMIR PRES DE TOI—*F. Francois (Vogue)
5	BONSOIR CLARA—*Michel Sardou (Phonogram)
6	UNE BELLE HISTOIRE—*Michel Fugain (CBS)
7	DUCK YOU SUCKER (Soundtrack)—Ennio Morricone (RCA)
8	APRES TOI—*Vicky Leandros (Phonogram)
9	LA MUSICA—*P. Juvet (Barclay)
10	DE TOI—*Gerard Lenorman (CBS)

HONG KONG

(Courtesy: Radio Hong Kong)

This Week	Last Week	
1	3	SONG SUNG BLUE—Neil Diamond (Uni City)
2	1	VINCENT—Don McLean (United Artists)
3	7	I NEED YOU—America (Warner Bros.)
4	4	IT'S GOING TO TAKE SOME TIME—Carpenters (A&M)
5	8	ROCKET MAN—Elton John (DJM)
6	2	DIARY—Bread (Elektra)
7	5	NICE TO BE WITH YOU—Gallery (Sussea)
8	13	ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
9	6	INKPOT—Shocking Blue (Polydor)
10	9	QUESTIONS—Bang (Capitol)
11	18	SOMEDAY NEVER COMES—Creedence Clearwater Revival (Fantasy)
12	19	AMERICAN TRILOGY—Elvis Presley (RCA)
13	11	THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic)
14	10	TOO BEAUTIFUL TO LAST—Engelbert Humperdinck (Decca)
15	12	HEART OF GOLD—Neil Young (Reprise)
16	14	JESUS/MR. CLOUD—Cliff Richard (Columbia)
17	20	METAL GURU—T. Rex (T. Rex)
18	15	UPSETTER—Grand Funk Railroad (Capitol)
19	—	TOO YOUNG—Donny Osmond (MGM)
20	16	WOMAN IS THE NIGGER OF THE WORLD—John Lennon (Apple)

JAPAN

(Courtesy: Music Labo, Inc.)

*Denotes local origin

This Week	
1	HITORI JA NAI NO—*Mari Amachi (CBS/Sony) Watanabe
2	SETO NO HANAYOME—*Rumiko Koyanagi (Reprise) Watanabe
3	SAYONARA O SURUTAMENI—*Billy Banban (Kit) Nihon TV Music
4	FURIMUKANAIDE—*Honey Nights (Union) Astro Music
5	JUNKETSU—*Saori Minami (CBS/Sony) Nichion
6	TEKKYO O WATARU TO NAMIDA GA HAJIMARU—*Shoji Ishibashi (Crown) Crown
7	MATTEIRU ONNA—*Hiroshi Itsuki (Minoruphone) Tokuma
8	MOTHER OF MINE—Neil Reid (London) Chappell
9	ANATA DAKE DE II—*Kenji Sawada (Polydor) Watanabe
10	SARUBIA NO HANA—*Motomaro (Canyon) Yamaha
11	KONO AI NI IKITE—*Hiroshi Uchiyamada & Cool Five (RCA) Uchiyamada
12	A HORSE WITH NO NAME—America (Warner) Nichion
13	KITAGUNI YUKIDE—*Eiko Shuri (Reprise) All Staff
14	HATOBA MACHI—*Shinichi Mori (Victor) Watanabe
15	KOZURE OKAMI—*Yukio Hashi (Victor) Oriental
16	LOVE THEME FROM "THE GODFATHER"—Andy Williams (CBS/Sony) Nichion
17	WAKARE NO TABI—*Keiko Fuji (RCA) Ryu
18	MEBAE—*Megumi Asaoka (GAM) J & K
19	SANAE CHAN—*Furuido (AARD-VARK) P.M.P.
20	KOI NO TSUISEKI—*O Yao Hui Hui (Toshiba) Takarajima

MALAYSIA

(Courtesy: Rediffusion, Malaysia)

This Week	Last Week	
1	4	IT'S GOING TO TAKE SOME TIME—The Carpenters (A&M)
2	1	NICE TO BE WITH YOU—Gallery (Buddah)
3	7	SONG SUNG BLUE—Neil Diamond (MCA)
4	6	SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (CBS)
5	2	COME WHAT MAY—Vicky Leandros (Philips)
6	3	BABY BLUE—Badfinger (Apple)
7	10	LIVING IN A HOUSE DIVIDED—Cher (Kapp)
8	5	MISTER CLOUD—Cliff Richard (EMI)
9	11	I SAW THE LIGHT—Todd Rundgrend (Warner)
10	9	(LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL—5th Dimension (Bell)

MEXICO

This Week	Last Week	
1	1	VERONICA—Victor Yturbe "Pirulí" (Philips)
2	2	PUPPY LOVE (Amor Infantil)—Donny Osmond (MGM)
3	4	POR QUE—Los Babys (Peerless)
4	3	NO SE HA DADO CUENTA—Roberto Jordan (RCA)
5	5	WITHOUT YOU (Sin ti)—Nilsson (RCA)
6	6	HORSE WITH NO NAME (Caballo sin nombre)—America (Gamma)
7	9	SUAVECITO—Malo (Warner Bros.)
8	7	PERDON CARINO MIO—Massimo Ranieri (CBS)
9	8	HOW DO YOU DO (Como estas)—Mouth & MacNeal (Philips)
10	10	SON OF MY FATHER (Hijo de mi padre)—Chicory Tip (Epic)

PHILIPPINES

(Courtesy: The Music Bank Report)

*Denotes local origin

This Week	Last Week	
1	1	IN DESPAIR—*Victor Wood (Vicor) Vicor
2	3	WITHOUT YOU—Nilsson (RCA Victor) Filipinas
3	6	EVERYTHING I OWN—Bread (Elektra) Mareco
4	4	IT'S NOW OR NEVER—*Victor Wood (Vicor) Vicor
5	2	MALAGUENA—*Victor Wood (Vicor) Vicor
6	7	IMAGINE—*John Lennon (Apple) Dyna
7	5	FATHER AND SON—Cat Stevens (Parlophone) Dyna
8	8	I WENT TO YOUR WEDDING—*Victor Wood (Vicor) Vicor
9	10	THE WEDDING—*Florence Aguilar (Vicor) Vicor
10	—	CARMELITA—*Victor Wood (Vicor) Vicor

PUERTO RICO

(Courtesy: Radio WUNO-San Juan Star)

This Week	Last Week	
1	2	AMOR Y PAZ—Raffy Leavitt (Borinquen)
2	1	DIME PORQUE—Ismael Rivera (Tico)
3	6	FALSEDAD—Lisetta (Borinquen)
4	—	EL ECO Y EL CARRETERO Nelly y Tony (Hit Parade)
5	3	AMADA AMANTE—Danny Rivera (Velvet)
6	—	AGUANILE—Willie Colon (Fania)
7	—	ACLARACION—Luz Delia (4 Point)
8	8	MUNECA—Roberto y Montuno (Fania)
9	10	YA NI TE ACUERDAS—Bobby Cruz (Vaya)
10	5	EL O YO—Sabu (Exitos)

SINGAPORE

This Week	Last Week	
1	2	ROCKET MAN—Elton John (DJM)
2	3	SONG SUNG BLUE—Neil Diamond (MCA)
3	1	TUMBLING DICE—Rolling Stones (Rolling Stones)
4	5	LITTLE BITTY PRETTY ONE—Jackson 5 (Motown)
5	4	ME & JULIO DOWN BY THE SCHOOLYARD—Paul Simon (CBS)
6	10	VINCENT—Don McLean (UA)
7	6	HEART OF GOLD—Neil Young (Reprise)
8	7	SISTER JANE—New World (RAK)
9	—	METAL GURU—T. Rex (T. Rex)
10	—	TAKE ME BACK 'OME—Slade (Polydor)

SWITZERLAND

(Courtesy: Radio der deutschen und rätoromanischen Schweiz)

This Week	Last Week	
1	1	ONE WAY WIND—The Cats (Columbia)
2	3	SONG SUNG BLUE—Neil Diamond (Philips)
3	2	BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon)
4	4	AMAZING GRACE—The Military Band of the Royal Scots Dragon Guards (RCA)
5	5	ES FAEHRT EIN ZUG NACH NIRGENDWO—Christian Anders (Columbia)
6	7	LITTLE WILLY—The Sweet (RCA)
7	6	DON'T GO DOWN TO RENO—Tony Christie (MCA, MCS)
8	9	MICHAELA—Bata Illic (Polydor)
9	8	APRES TOI—Vicky Leandros (Philips)
10	—	JOIN TOGETHER—The Who (Track Records)

WEST GERMANY

(Courtesy: Musik Markt)

This Week	
1	ES FAHRT EIN ZUG NACH NIRGENDWO—Christian Anders, Columbia (Electrola) Anders Musik
2	BEAUTIFUL SUNDAY—Daniel Boone, Bellaphon (Altus)
3	MICHAELA—Bata Illic, Polydor (Melodie der Welt/Aberbach)
4	METAL GURU—T. Rea., Ariola (Wizard Music)
5	DON'T GO DOWN TO RENO—Tony Christie, MCA (Teldec) Altus/Global
6	SAMSON AND DELILAH—Middle of the Road, RCA Victor (Teldec)
7	LITTLE WILLY—The Sweet, RCA Victor (Teldec)
8	LET'S DANCE—The Cats, Columbia (Electrola) Accord
9	HEART OF GOLD—Neil Young, Reprise (Kinney) Altus/Global
10	TAK ME BAK 'OME—Slade, Polydor

From The Music Capitals of the World

• Continued from page 47

MONTREAL

Richard Huet, noted French language folkie, has recorded his first English-language single "Banks of the Ohio" for release by Polydor. . . . Columbia has released the second **Marty Butler** single, "Time." Single was produced by **Ben Kaye** and **Joe Zito** of Montreal. . . . Decca recording artist **Sorrells Pickard** is into Ottawa's Le Hibou coffee house this month. Pickard's first album was produced for Decca by **Pete Drake**. . . . Superior Sound Enterprises, headed by **Sheldon Kagan**, presented the **Strawbs** and **Thundermug** in concert at McGill University. . . . A Montreal firm, William Cohen Corp., has come up with a three-hour, low noise cassette.

HELSINKI

The heavy rainstorm which hit the Helsinki area on July 5 caused serious damage in Finnlevy's basement record and cassette store. The loss is estimated at $25,000, and Finnlevy's distribution has been affected. . . . Following a report on deposit and credit retailing business by the Finnish Central Bank, the Ministry of Industry and Commerce has decided to reduce the deposit payment on several consumer goods by 50 percent to a new level of 20 percent, and has extended the period of repayment from 12 to 18 months.

Former Top Voice label artist **Katri Helena** has signed a recording contract with Scandia Musiikki. This is a setback for the PSO group, for whom she had recorded for eight years to become their best-selling artist. Her first Scandia release will be an album in September. . . . EMI Suomen celebrated its new premises and new independence on July 3 at Arinatie 6 E-HKI 37 by hosting a party with Finnish export beer and Karjala pies. Greeting the guests were managing director **Reino Backman**, Imudico managing director **Risto Backman**, and EMI artists **Marion Rung**, **Viktor Klimenko** and **Lea Laven**. During the party, Backman announced the signing of Japanese pianist **Shuku Iwasaki** to the HMV label, and her first Finnish-produced album will feature **Brahms'** "Piano-Kvintetto."

KARI HELOPALTIO

ZURICH

Barclay SA has extended its contract with Erato for Swiss distribution of the classical music label. . . . Barclay has also acquired the Perides label for Swiss distribution. . . . VSSL, the Swiss wholesaler union, published a new record price list. Retailers will now have to pay 3.45 francs per single, which means an increase of 0.3 francs. The new single retail price is 5 francs. Pop LP prices went up from 21/22 francs to 23 francs (retail). Classical albums now cost 26 francs instead of 25 francs. . . . **Esther Galil** performed at the Victoria Hall, Geneva together with Joe Dassin, July 6. . . . The Orchestra **Jean-Francois Paillard** is scheduled to play one concert in Geneva (Aug. 14) and one concert in Lausanne (Aug. 15). . . . Polydor is trying to make the new **Top Cats'** single "Jetzt kommt Tante Anna" **the** summer-hit of 1972 and by Swiss standards are using very heavy promotion. . . . **Blood, Sweat & Tears** played in Montreux (July 15) and Zurich (July 16). . . . Paul McCartney's **Wings** performed in Zurich (July 21) and Montreux (July 22 and 23).

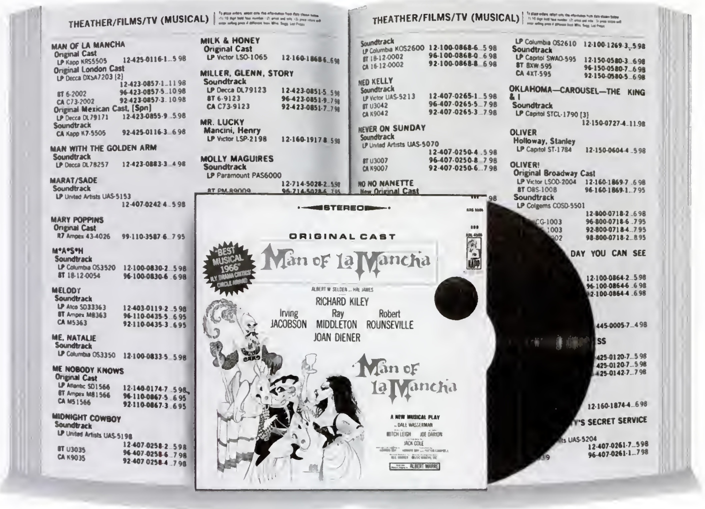
BERNIE SIGG

Nice Jazz Fest

• Continued from page 47

Slide Hampton, Hal Singer, Kenny Drew, Jimmy Woode, Art Taylor, Clark Terry and Marion Williams plus French artists Martial Solal, Jean-Luc Ponty, Michel Portal and Michel Roques. Also featured will be Art Blakey's "Orgy In Rhythm" and Don Cherry's "New Researches."

The Impossible Dream...



THEATHER/FILMS/TV (MUSICAL)

MAN OF LA MANCHA
Original Cast
LP Kapp KRS5505 12-425-0116-1...5 98
Original London Cast
LP Decca DXSA7203 [2]
12-423-0857-1...11 98
8T 6-2002 96-423-0857-5...10 98
CA C73-2002 92-423-0857-3...10 98
Original Mexican Cast, [Spn]
LP Decca DL79171 12-423-0855-9...5 98
Soundtrack
CA Kapp K7-5505 92-425-0116-3...6 98

MAN WITH THE GOLDEN ARM
Soundtrack
LP Decca DL78257 12-423-0883-3...4 98

MARAT/SADE
Soundtrack
LP United Artists UAS-5153
12-407-0242-4...5 98

MARY POPPINS
Original Cast
R7 Ampex 43-4026 99-110-3587-6...7 95

M*A*S*H
Soundtrack
LP Columbia OS3520 12-100-0830-2...5 98
8T 18-12-0054 96-100-0830-6...6 98

MELODY
Soundtrack
LP Atco SD33363 12-403-0119-2...5 98
8T Ampex M8363 96-110-0435-5...6 95
CA M5363 92-110-0435-3...6 95

ME, NATALIE
Soundtrack
LP Columbia OS3350 12-100-0833-5...5 98

ME NOBODY KNOWS
Original Cast
LP Atlantic SD1566 12-140-0174-7...5 98
8T Ampex M81566 96-110-0867-5...6 95
CA M51566 92-110-0867-3...6 95

MIDNIGHT COWBOY
Soundtrack
LP United Artists UAS-5198
12-407-0258-2...5 98
8T U3035 96-407-0258-6...7 98
CA K9035 92-407-0258-4...7 98

MILK & HONEY
Original Cast
LP Victor LSO-1065 12-160-1868-6...5 98

MILLER, GLENN, STORY
Soundtrack
LP Decca DL79123 12-423-0851-5...5 98
8T 6-9123 96-423-0851-9...7 98
CA C73-9123 92-423-0851-7...7 98

MR. LUCKY
Mancini, Henry
LP Victor LSP-2198 12-160-1917-8...5 98

MOLLY MAGUIRES
Soundtrack
LP Paramount PAS6000
12-714-5028-2...5 98
8T PM-89009 96-714-5028-6...7 95

THEATHER/FILMS/TV (MUSICAL)

Soundtrack
LP Columbia KOS2600 12-100-0868-6...5 98
8T 18-12-0002 96-100-0868-0...6 98
CA 16-12-0002 92-100-0868-8...6 98

NED KELLY
Soundtrack
LP Victor UAS-5213 12-407-0265-1...5 98
8T U3042 96-407-0265-5...7 98
CA K9042 92-407-0265-3...7 98

NEVER ON SUNDAY
Soundtrack
LP United Artists UAS-5070
12-407-0250-4...5 98
8T U3007 96-407-0250-8...7 98
CA K9007 92-407-0250-6...7 98

NO NO NANETTE
New Original Cast

LP Columbia OS2610 12-100-1269-3...5 98
Soundtrack
LP Capitol SWAO-595 12-150-0580-3...6 98
8T 8XW 595 96-150-0580-7...6 98
CA 4XT-595 92-150-0580-5...6 98

OKLAHOMA—CAROUSEL—THE KING & I
Soundtrack
LP Capitol STCL-1790 [3]
12-150-0727-4...11.98

OLIVER
Holloway, Stanley
LP Capitol ST-1784 12-150-0604-4...5 98

OLIVER!
Original Broadway Cast
LP Victor LSOD-2004 12-160-1869-7...6 98
8T OBS-1008 96-160-1869-1...7 95
Soundtrack
LP Colgems COSD-5501
12-800-0718-2...6 98
CG-1003 96-800-0718-6...7 95
1003 92-800-0718-4...7 95
02 98-800-0718-2...8 95

DAY YOU CAN SEE

12-100-0864-2...5 98
96-100-0864-6...6 98
2-100-0864-4...6 98

445-0005-7...4 98

SS

425-0120-7...5 98
425-0120-7...5 98
425-0142-7...7 98

12-160-1874-4...6 98

Y'S SECRET SERVICE

ts UAS-5204
12-407-0261-7...5 98
39 96-407-0261-1...7 98

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Application
FIND / P.O. Box 775
Terre Haute, Ind. 47808
Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

1. I have checked below the type of outlet with which I am associated.

☐ Record/Tape Store
☐ Home Entertainment/ Appliance Store
☐ Department Store
☐ Rack Merchandiser
☐ One Stop
☐ Discount Store
☐ Variety Store
☐ Supermarket
☐ Drug Store
☐ Other:

2. I am: ☐ An independent retailer, operating ________ (state how many) outlets;
☐ Part of a chain-store operation with ________ (state how many) outlets;

3. I handle the products checked:
☐ LP Records
☐ Cassettes
☐ 8-Track Tapes
☐ Open-Reel Tapes

4. My record/tape department is:
☐ Clerk-serviced
☐ Self-serviced
☐ Self serviced with clerk assistance

5. I buy my record/tape product from:
☐ Distributors
☐ One-Stops
☐ Serviced by Rack Merchandiser

6. I subscribe to Billboard. Yes ________ No ________

Store Name: ________________

Individual: ________________
☐ Owner: ☐ Manager

Telephone: ________________

Address: ________________

City, State, Zip: ________________

BB 72972

Billboard Album Reviews

JULY 29, 1972

POP

DOORS—
Full Circle.
Elektre 75038

The Doors will never fully shake the shadow of Jim Morrison, but they go a long way towards establishing an image of their own on their second LP sans Morrison. Bey Menzarek is a fine vocalist as well as standing out on keyboards, while Robbie Krieger on drums and Jong Densmore on drums are excellent musicians. Strongest cuts are the jazzy "Verdilac" and "Piano Bird," both with Cherles Lloyd, and the rocking "4 Billion Souls."

POP

BOBRY VINTON—
Sealed With a Kiss.
Epic KE 31642 (CBS)

Vinton's currently climbing the chart with the title single. He's got a strong, commercial package here, with enough appeal for both easy listening and top 40. Includes "Come Softly To Me," "Song Sung Blue," "Love Theme From the Godfather" and more sure to receive much airplay with powerful sales to follow. Strong reading of "Our Day Will Come" is a highlight. Vinton doubled as producer and did an excellent job.

POP

CORNELIUS BBOTHEBS & SISTER ROSE—
United Artists UAS 5568

Cornelius Brothers & Sister Bose are rapidly becoming one of the most important new groups on the pop-soul-MOR horizon. Their interwoven harmonies are a joy to hear, their musical tightness a delight. Listeners will groove to "I'm Never Gonna Be Alone Anymore," "I'm So Glad (To Be Loved by You)" and "Lift Your Love Higher." Both their hit singles "Treat Her Like a Lady" and "Too Late To Turn Back" are included.

POP

TOM PAXTON—
Peace Will Come.
Beprise MS 2096

One of his most commercial packages to date, this LP should bring Paxton the chart action that has long eluded him. His very fine talent for writing a song and then singing it is showcased here with numbers like "California," "Retrospective," and the title tune. A highlight is "I Lost My Heart on a 747." And "Jesus Christ S.B.O." will delight many. Well produced by Tony Visconti, this album is further evidence of the beautiful, meaningful work of Paxton.

POP

SLADE—
Slade Alive.
Polydor 2383.

Slade rank with T. Rex in England as hit makers and concert attractions, and they convey much of their in-person excitement on their U.S. debut LP. A rock band in the old fashioned sense, Slade set an aura of tension from the opening "Hear Me Calling" to the "Born to Be Wild" finale, showing equal skill on the melodic "Darling Be Home Soon." This could be the set that will open the U.S. market for them.

POP

JIMMY WERR—
Letters.
Beprise MS 2055

It's often difficult for a songwriter to make a successful transition to performer, but Jimmy Webb has completed this transformation on his third LP. He's improved greatly on vocal technique and delivery, has acquired a distinct style and is adept at interpreting his own songs, such as "Galveston," the satirical "Campo de Encino" and the poignant "Piano." Should be his strongest seller yet.

POP

IAN & SYLVIA & THE GREAT SPECKLER BIRD—
You Were on My Mind.
Columbie KG 31337

Ian & Sylvia, who have scored some of the biggest hits in pop music, take a different tack slightly here in the musical support, redoing their old "You Were on My Mind" and adding a very beautiful "Antelope." "You're Not Alone Anymore" is also noteworthy.

POP

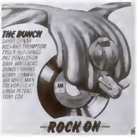
GEOFF & MARIA MULDAUB—
Sweet Potatoes.
Beprise MS 2073

There are many fond memories in this set for those who remember the Muldeurs from the old Kim Kweskin Jug Band, but there are also a lot of surprises. Geoff proves adept at interpretation, as with Chuck Berry's "Hevena Moon," as a writer, with "Cordelie" and Merie still possesses that wonderfully expressive voice, particularly on "Lover Man." The Muldeur's again prove masters of many styles.

POP

SKYLABK—
Cepitol ST 11048

Skylerk's first LP is as vibrantly compelling and robust as any of this year's releases. They are capable of cooking at a frenzied pitch and then doing a musical about face and flowing as tranquilly as a mountain stream. The trading off of vocal licks is handled immensely well by Donny Gerrard and Ms. B.J. Cook. Most commercially oriented are "Brother Eddie," "Twenty-Six Years" and "Suites for My Lady."



POP

THE BUNCH Featuring GERBY CONWAY—
Rock On.
A&M SP 4354

Some of the top talent on the British music scene, including Sandy Denny, Dave Mettecks, Traver Lucas and Gerry Conway, have gathered for this informal, fun set of top hits from the '50's. From "That'll Be the Day" to "The Loco-Motion" to "Jembeleye," the Runch moves with ease from rock to soul to coutnry. As always, Miss Denny is a standout, particularly with the beautiful ballad, "Learning the Game."

POP

ABTHUB LEE—
Vindicetor.
A&M SP 4356

Arthur Lee, founder and leader of Love, is back with a fine collection of rock and blues tunes. The composer-performer has retained the distinctive vocal and writing style that made Love such a top group, and it shows most effectively on "Hamburger Breath Stinkfinger," "You Want Change for Your Re-Run," and "Love Jumped Through My Window." There's not a cut on this album that's not a strong candidate for FM airplay.

POP

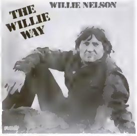
MICHAEL O'ABO—
Down at Rechel's Place.
A&M SP 4346

Mr. D'Abo's past accomplishments include being one time lead singer for Menfred Mann and composer of "Handbags and Gladrags" and creating the role of Herod on the original recording of "J.C. Superstar." This, his first solo effort, should further establish his as a truly creative musical force. He writes not songs but rather what are essentially short stories set to music. Musical support on such fine numbers as "Little Miss Understood," and "Poor Man's Son."

COUNTRY

RAY PRICE—
The Lonesomest Lonesome.
Columbie KC 31546

Absolutely the best album ever done by Ray Price! Both MOB and country stations will find reams of programming material here, besides Price's hit "The Lonesomest Lonesome." A standout is "Time (Old Faithful Friend of Mine)."



COUNTRY

WILLIE NELSON—
The Willie Way.
BCA LSP 4760

Willie Nelson has always been what for lack of a better classification could be termed to be a "contemporary" country artist. His songs are neither saccherine sweet nor blatantly stylized but rather genuine emotional extensions. His deep, earthy voice embraces the bitter-sweet lyrics of such songs as "You Left a Long, Long Time Ago," "I'd Rather You Didn't Love Me" and "Wake Me When It's Over."

COUNTRY

CARTEB FAMILY—
Travelin' Minstrel Band.
Columbie KC 31454

One of the oldest groups in country music, the Carter Family has "Travelin' Minstrel Band" going for it, but the prettiest cut on the LP is "A Bird With Broken Wings Can't Fly." Johnny Cash pitches in on "A Song to Mama." "Never Ending Song of Love" and "Take Me Home, Country Roads" are also here.

CLASSICAL

SCHUMANN: SYMPHONIC STUDIES—ABEGG VARIATIONS—
Cleudio Arrau.
Philips 6500 130

The climax of Schumann's piano composition is brilliantly contrasted with the vivacity of his very first work on this fine Arrau performance. Schumann's "Symphonic Studies" for solo piano seem almost Mehler-like today, in their dense, tormented power.

CLASSICAL

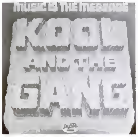
SCHURERT: SONATA IN A & FANTASIA IN C—
Oisterekh & Bauer.
Melodiye Angel SB 40194

Russian violin superstar David Oistrekh adds another memorable performance to his catalog, with these two characteristically robust and melody-packed Schubert accompanied violin solos.

CLASSICAL

SCHUMAN: SYMPHONY NO. 9/ PERSICHETTI: SINFONIA: JANICULUM—
Philadelphia Orchestra (Ormandy).
BCA LSC 3212

The drama and technical scope of contemporary classical composition gets ample demonstration in this pair of symphonies commissioned by the Philadelphia Orchestra. Both works philosophic programatic base on an Italian theme. Jullierd president William Schuman creates impressions of a Nazi slaughter of hostages in an ancient Boman cave.



SOUL

KOOL & THE GANG—
DeLite DE 2011

Well titled is this hot package by one of the top instrumental outfits around today. They deliver exceptional treatments of "Love The Life You Live" (Part I & II) and "Soul Vibrations." Another standout cut is "Stop, Look and Listen." This entry with the right promotion and airplay is capable of becoming a top chart item.

JAZZ

McCOY TYNER—
Sehare.
Milestone MSP 9039

McCoy Tyner, one of the truly creative personalities in jazz, continues his virtuoso instrumental and writing work with this fine album. Tyner's solo piano efforts are nothing short of beautiful on "A Prayer for My Family" while the ambitious "Sehare" features every member of the group on several instruments. A powerful package for long-time fans and recent jazz converts alike.

Director—DON OVENS

NUMBER OF SINGLES REVIEWED THIS WEEK
107

LAST WEEK
95

Hot Chart Action

LONG COOL WOMAN—Hollies (*10 from 18) . . . disc jumped into top 10 from a short 6 weeks on the Hot 100. Top 15 dealer sales mentions coming from all 21 markets checked with the exception of Pittsburgh. Top 40 radio listings in all 40 markets checked with the addition this week of Pittsburgh.

COCONUT—Nilsson (*15 from 24). . . . top 40 radio listings added in Detroit, Pittsburgh, Buffalo and Salt Lake City for a total of 28 of the 40 markets checked. Top 20 at KHJ (L.A.), Philly, S.F., Cleveland, D.C., Miami, Seattle, Memphis, Atlanta, Houston, Kansas City, Albany, San Diego, Fargo, Des Moines and Omaha. Missing N.Y., Chicago, Boston, St. Louis, N.O., Nashville, Providence, Portland, Oklahoma City, Indianapolis, Phoenix and Louisville at this point. Heavy Top 15 dealer sales mentions coming from N.Y., L.A., Philly, S.F., Pittsburgh, D.C., Milwaukee, Seattle, Minneapolis and Houston.

LOOKIN' THROUGH THE WINDOWS—Jackson 5 (*38 from 61) . . . disc continues its rapid chart movement with dealer sales mentions coming from all 21 markets checked with the exception of Houston. Heavy sales action in Detroit, St. Louis, N.O., and Philly. Top 40 radio added in Baltimore, Dallas with upward radio movement showing in Philly, St. Louis, D.C., Milwaukee, Seattle, Atlanta, Hartford and Birmingham.

Breaking

JOIN TOGETHER—Who (*49 from 70) . . . top 40 radio listings added in N.Y. (WOR-FM), L.A., S.F., D.C., Seattle and Albany along with the listings in Dallas, Minneapolis, Nashville, Atlanta, Houston, Denver and Buffalo. Early Top 15 dealer mentions in Boston, Detroit, S.F. and Seattle. Sales action in 17 of the 21 markets checked.

ROCK & ROLL (PART II)—Gary Glitter (*50 from 84) . . . jumped right across the chart with top 40 radio listings showing in 16 of the 40 markets checked with additions noted in L.A., Atlanta, Portland, Birmingham and Fargo. Sales reports heavy in Seattle (Top 10 there) Chicago, L.A. and Detroit. Picking up in N.Y., Philly, Cleveland, Pittsburgh, Milwaukee, Miami, Minneapolis and Houston.

BACK STABBERS—O'Jays (*55 from 77) . . . while disc races up the Soul chart (*14) it jumped across the Hot 100 as well as with top 40 radio listings added in Chicago, Philly, Cleveland, Milwaukee, Miami, Atlanta, Cincy and Birmingham. Now top 10 in Detroit radio. Sales reports heavy in Detroit, St. Louis, Miami, Cleveland and picking up in Chicago, Philly, S.F., Pittsburgh, Baltimore, Washington, Milwaukee and Atlanta.

GUITAR MAN—Bread (*62 new) . . . lone national breakout this week came through top 40 radio listings in N.Y., Philly, Dallas, Minneapolis, Nashville, Atlanta, Houston, Portland, Kansas City, Phoenix and Birmingham. Dealer sales reports spread across 16 of the 21 markets checked.

Pop

NEIL DIAMOND—PLAY ME (3:48)

(prod: Tom Catalano & Neil Diamond) (writer: Diamond) (Prophet, ASCAP) Flip: "Porcupine Pie" (2:02) (Prophet, ASCAP) **UNI 55346** (MCA)
RADIO ACTION: WBBM-FM (Chicago)

STAPLE SINGERS—THIS WORLD (3:39)

(prod: Al Bell) (writers: Schapiro-Friedman) (Sunbeam, BMI) Third single cut from the "Bealtitude/Respect Yourself" LP . . . a strong rocker for top 40 and soul . . . this week's "Soul Sauce" pick. Flip: No info available. **STAX 0137**

JIMMY CASTOR BUNCH—LUTHER THE ANTHROPOID (Ape Man) (3:08)

(prod: Castor-Pruitt Prod.) (writers: Castor-Pruitt-Thomas) (Jimpire, BMI) Flip: "Party Life" (2:27) (Jimpire, BMI) **RCA 74-0763**

JAMES BROWN—GOOD FOOT—PART I (3:36)

(prod: James Brown) (writers: Brown-Wesley-Mimao) (Dynatone/Belinda, BMI) Flip: Part II (2:39) **POLYDOR 14139**
RADIO ACTION: KGFJ (L.A.); WLIB (N.Y.C.)

YES—AMERICA (4:06)

(prod: Yes & Eddie Offord) (writer: Simon) (Charing Cross, BMI) Flip: No info available **ATLANTIC 2899**
RADIO ACTION: WRBM-FM (Chicago)

LOVE UNLIMITED—IS IT REALLY TRUE BOY—IS IT REALLY ME (3:00)

(prod: Barry White) (January/Sa-Vette, BMI) (writer: White) Flip: "Another Chance" (2:51) (January/Sa-Vette, BMI) **UNI 55342** (MCA)

MOODY BLUES—NIGHTS IN WHITE SATIN (4:20)

(prod: Tony Clarke) (writer: Heyward) (Essex, ASCAP) Potent, popular cut from their first LP "Days of Future Past" . . . never released as a single. Radio (Seattle) created demand for release. Flip: "Cities" (2:20) (Tyler, BMI) **DERAM 85023** (London)

STEVE & EYDIE—WE CAN MAKE IT TOGETHER

(prod: Mike Curb & Don Costa) (writers: Osmond-Osmond) (Kolob, BMI) Osmonds widen their composing talent with this strong infectious rhythm ballad penned expressly for the Lawrences. Group guest with the duo for top 40 and MOR exposure. Flip: No info available. **MGM 14383**

UNIVERSAL JONES—RIVER (2:47)

(prod: Gene McDaniels) (writer: McDaniels) (Lonport, BMI) Gene McDaniels is back and in the lead with a strong rhythm item with that winning Bill Withers hit feel. Flip: No info available. **VERVE 10677** (MGM)

JOSE FELICIANO—MAGNOLIE (3:06)

(prod: Steve Cropper and Jose Feliciano) (writer: Cale) (Moss Rose, BMI) Feliciano teams with Steve Cropper in Memphis to come up with a winner in this potent rhythm ballad penned by J.J. Cale. Flip: No info available. **RCA 74-0768**

SUGAR BEARS—HAPPINESS TRAIN (2:06)

(prod: Jimmy Bowen) (writer: McGinnis) (Open Air/NMC, BMI) Flip: "Right On" (2:36) (Open Air/NMC, BMI) **BIG TREE 143** (Bell)

YVONNE ELLIMAN—NOTHING RHYMED (3:36)

(prod: Tim Rice & Andrew Lloyd Webber) (writer: O'Sullivan) (Blackwood, BMI) Ballad beauty penned by the current #1 Gilbert O'Sullivan. Strong delivery by "Mary Magdalene" of "Jesus Christ Superstar." Flip: "Speak Your Mind" (4:35) (Benno/Anderle, ASCAP) **DECCA 32987** (MCA)

LYNNE FARR—(WHY I LOVE) THE ICE CREAM MAN (2:04)

(prod: Dee Erwin Prod.) (writer: Farr) (Tracks/Ripke Ripka, BMI) Clever off-beat rhythm item with the potential of another "Brand New Key." Flip: "High Flyer" (2:10) (Lions Tracks/Ripka Ripke, BMI) **LION 117** (MGM)
RADIO ACTION: KCBQ (San Diego)

JAMES TOWN MASSACRE—SUMMER SUN (3:04)

(prod: Mylend Bogdan & Guy Marasco) (writer: Powers) (Nine Mile, BMI) A Chicago breakout, potent rocker has it to spread nationally—fast! Flip: No info available. **WARNER BROS. 7603**
RADIO ACTION: WFOM (Atlanta); KQWB (Fargo): WFIL & WIBG (Philly); WCFL (Chicago)

ARTHUR CONLEY—RITA (2:40)

(prod: Jerry Williams, Jr.) (writers: Williams, Jr.-Conley) (Williams/No Exit, BMI) Conley's debut on label is a heavy, infectious rock ballad for top 40 and soul. Flip: No info available. **CAPRICORN 10006** (Warner Bros.)
RADIO ACTION: WGRT & WVON (Chicago); WABQ (Cleveland)

FRANKIE LAINE—MY OWN TRUE LOVE (3:03)

(prod: Mack David & Tony Camillo) (writers: David-Steiner) (Warner Bros., ASCAP) Laine debuts on label with a "today" sound updating of the "Gone With the Wind" theme ballad. Flip: No info available. **SUNFLOWER 125** (MGM)

SLADE—TAKE ME BAK 'OME (3:13)

(prod: Chas. Chandler) (writer: Lea-Holder) (January, BMI) U.S. release for top 10 English hit. Flip: No info available. **POLYDOR 15046**

SPINNERS—HOW COULD I LET YOU GET AWAY (3:46)

(prod: Thom Bell) (writer: Davis) (Bellboy, BMI) Spinners move to the label with a strong blues ballad for top 40, soul and MOR. Flip: "I'll Be Around" (3:10) (Bellboy/Assorted, BMI) **ATLANTIC 2904**
RADIO ACTION: KGFJ (L.A.); WGIV (Charlotte); WWIN (Baltimore); WGRT (Chicago); KATZ (St. Louis)

SPYDER'S GANG—WAITIN' LINE (2:22)

(prod: Joe Messina) (writers: Lanza-Messina) (Cap-Orion, BMI) Flip: "Juananita Bonagetta" (3:35) (Cap-Orion, BMI) **SCEPTER 12349**
RADIO ACTION: WTRT (Albany); KQWB (Fargo)

Also Recommended

B.B. KING—Guess Who (4:05) (prod: Joe Zagarino) (writers: Belvin-Belvin) (Michele, BMI) **ABC 11330**

BUCKWHEAT—Hey Little Girl (2:28) (prod: Andy Di Martino) (writer: Lindell) (Sicum, ASCAP) **LONDON 184**

T. REX—By the Light of the Magical Moon (2:48) (prod: Tony Visconti) (writer: Bolan) (Tro-Andover, ASCAP) **BLUE THUMB 212** (Famous)

CHI COLTRANE—Thunder and Lightning (2:56) (prod: Toxey French) (writer: Coltrane) (Chinick, ASCAP) **COLUMBIA 4-45640**

INTRUDERS—(Win, Place or Show) (She's a Winner) (prod: Gamble-Huff) (writers: Gamble-Huff) (Assorted, BMI) **GAMBLE 672**
RADIO ACTION: KDIA (S.F.)

MOONGLOWS—Sincerely (4:14) (prod: Big P) (writers: Fuqua-Freed) (Arc, BMI) **RCA 74-0759**

RICHARD ROUNDTREE—Street Brother (3:16) (prod: Eugene McDaniels) (writer: McDaniels) (Lonport, BMI) **VERVE 10674** (MGM)

RONNIE ALDRICH & HIS TWO PIANOS—Invitation to Love (3:48) (prod: Tony D'Amato) (writers: Taylor-Wolfson) (Southern, ASCAP) **PHASE 4 90013** (London)

DAVID ARLEN—I'm Beginning to See the Light (2:00) (prod: Bill Walker) (writer: Bourke) (Wiljex, ASCAP) **CAPITOL 3384**

BUTCH PATRICK—I.O.I.O. (2:43) (prod: Frank Slay & Dennis Ganim) (writers: Gibb-Gibb) (Casserole, BMI) **METROMEDIA 251**

CY COLEMAN CO-OP—What Are Heavy? (2:49) (prod: Cy Coleman-Larry Fallon-Bob Morgan) (writer: Coleman) (Notable, ASCAP) **LONDON 173**

KENNY NOLAN—My Eyes Get Blurry (3:43) (prod: Jackie Mills) (writer: Nolan) (Nolan, ASCAP) **LION 123** (MGM)

Country

SONNY JAMES—TRACES (2:45)

(prod: Kelso Herston) (writers: Buie-Cobb-Gordy) (Low-Sal, BMI) James moved to Columbia but this is a strong ballad cut from his early "Empty Arms" LP. Flip: "I'm In Love With You" (2:18) (Vintage, BMI) **CAPITOL 3398**

MEL TILLIS and the Statesiders—I AIN'T NEVER (2:08)

(prod: Jim Vienneau) (writers: Tillis-Pierce) (Cedarwood, BMI) Flip: "Burden of Love" (2:48) (Sawgrass, BMI) **MGM 14418**
RADIO ACTION: WPNK (Columbus)

DON GIBSON AND SUE THOMPSON—I THINK THEY CALL IT LOVE (2:35)

(prod: Don Gant & Wesley Rose) (writer: Bond) (Acuff-Rose, BMI) Flip: "Over There's the Door" (2:35) (Acuff-Rose, BMI) **HICKORY 1646**
RADIO ACTION: WEAP (Ft. Worth); WINN (Louisville)

BUCK EARL—JOY (3:42)

(writer: Nilsson) (Blackwood, BMI) Pop composer-performer Nilsson goes all country in this compelling ballad beauty. Flip: No info available. **RCA 74-0755**

GLENN BARBER—UNEXPECTED GOODBYE (2:28)

(Prod: Don Gant) (writers: Barber-Nelson) (Acuff-Rose, BMI) Flip: "Blue Bayou" (2:20) (Acuff-Rose, BMI) **HICKORY 1645**
RADIO ACTION: KFDI (Wichita); KCKN (Kansas City); WKDA (Nashville)

NAT STUCKEY—DON'T PAY THE RANSOM (2:09)

(prod: Jerry Bradley) (writer: Roberts) (Cedarwood, BMI) Flip: "There's Still You" (2:49) (Monkhouse, BMI) **RCA 74-0761**
RADIO ACTION: WEAP (Ft. Worth)

Also Recommended

JEANNIE C. RILEY—If You Could Read My Mind (3:47) (prod: Shelby Singleton) (writer: Lightfoot) (Early Morning, CAPAC) **PLANTATION 93** (SSS Intl.)

KENNI HUSKEY—Hollywood & Vine (2:03) (writer: Morris-Morris) (Blue Book, BMI) **CAPITOL 3394**

LEFTY FRIZZELL—Tea, Rabe (3:12) (prod: Glenn Sutton) (writer: Shafer) (Blue Crest, BMI) **COLUMBIA 4-45652**

BEN COLDER—The Unhappiest Squirrel in the Whole U.S.A. (2:18) (prod: Jim Vienneau) (writer: Fargo) (Allgee/Prima-Donna, BMI) **MGM 14420**

DAVID ARLEN—I'm Beginning to See the Light (See Pop Pick)

JETHRO BURNS—Dolly Parton's Sweet On Me (2:29) (prod: Bob Ferguson) (writer: Copeland) (Dutchess, BMI) **RCA 74-0751**

Soul

JAMES BROWN—GOOD FOOT Part 1 (See Pop Pick)

JIMMY CASTOR BUNCH—LUTHER THE ANTHROPOID (Ape Man) (See Pop Pick)

INTRUDERS—(Win, Place Or Show) SHE'S A WINNER (See Pop Pick)

LOVE UNLIMITED—IS IT REALLY TRUE BOY—IS IT REALLY ME (See Pop Pick)

UNIVERSAL JONES—RIVER (See Pop Pick)

ARTHUR CONLEY—RITA (See Pop Pick)

SPINNERS—HOW COULD I LET YOU GET AWAY (See Pop Pick)

LEAN ROBERTS—HOLD ME, THRILL ME, KISS ME (3:10)

(prod: Jimmy Briggs) (writer: Noble) (Mills, ASCAP) Flip: "Mr. Preacher Man" (2:58) (Briggsville Taylortown, ASCAP) **UNITED ARTISTS 50896**

Also Recommended

B.B. KING—Guess Who (See Pop Pick)

DORIS DUKE—I Don't Know How to Fall Out of Love With You (2:54) (prod: Jerry Williams, Jr.) (writer: Roach) (Jibaro, BMI) **MANKIND 12011** (Nashboro)

MOONGLOWS—Sincerely (See Pop Pick)

ROBERT BLAND—I'm So Tired (2:55) (prod: Ugene Dozier-Robert Evans) (writer: Malone) (Don, BMI) **DUKE 477**

RICHARD ROUNDTREE—Street Brother (See Pop Pick)

Billboard HOT 100

★ STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.) •

For Week Ending July 29, 1972

THIS WEEK	LAST WEEK	TITLE	Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
★1	3	ALONE AGAIN (Naturally)	7	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)
★2	4	BRANDY (You're A Fine Girl)	7	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)
3	2	TOO LATE TO TURN BACK NOW	10	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
4	5	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT	9	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)
★5	6	DADDY, DON'T YOU WALK SO FAST •	15	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
★6	7	WHERE IS THE LOVE	8	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879
★7	10	SCHOOL'S OUT	9	Alice Cooper (Bob Ezrin), Warner Bros. 7596
8	8	HOW DO YOU DO	14	Mouth & MacNeal (Hans Van Hemert), Philips 40715 (Mercury)
9	1	LEAN ON ME •	15	Bill Withers (Bill Withers), Sussex 235 (Buddah)
★10	18	LONG COOL WOMAN	6	Hollies (Ron Richard & the Hollies) Epic 5-10871 (CBS)
11	11	LAYLA	23	Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809
12	12	TAKE IT EASY	9	Eagles (Glyn Johns), Asylum 11005 (Atlantic)
★13	19	DAY BY DAY	11	Godspell (Steven Schwartz), Bell 45-210
14	9	ROCKET MAN	13	Elton John (Gus Dudgeon), Uni 55328 (MCA)
★15	24	COCONUT	8	Nilsson (Richard Perry), RCA 74-0718
16	17	CONQUISTADOR	10	Procol Harum (Chris Thomas), A&M 1347
★17	20	HOLD HER TIGHT	5	Osmonds (Alan Osmond & Michael Lloyd) MGM 14405
★18	21	I'M STILL IN LOVE WITH YOU	4	Al Green (Willie Mitchell) Hi 2216 (London)
★19	22	THE HAPPIEST GIRL IN THE WHOLE U.S.A.	10	Donna Fargo (Stan Silver), Dot 17409 (Famous)
20	13	TOO YOUNG	8	Donny Osmond (Mike Curb & Don Costa), MGM 14407
21	15	SONG SUNG BLUE	13	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)
22	14	OUTA SPACE •	15	Billy Preston (Billy Preston), A&M 1320
★23	29	HOLD YOUR HEAD UP	7	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)
24	16	I WANNA BE WHERE YOU ARE	10	Michael Jackson (Hal Davis), Motown 1202
25	25	PEOPLE MAKE THE WORLD GO ROUND	9	Stylistics (Thom Bell), Avco 4595
★26	30	SEALED WITH A KISS	8	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)
★27	31	YOU DON'T MESS AROUND WITH JIM	5	Jim Croce (Terry Cashman & Tommy West) ABC 11328
★28	35	MOTORCYCLE MAMA	8	Sailcat (Pete Carr), Elektra 45782
★29	34	GONE	10	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
★30	38	GOODBYE TO LOVE	3	Carpenters (Jack Daugherty), A&M 1367
★31	43	HAPPY	3	Rolling Stones (Jimmy Miller), Rolling Stones 19104 (Atlantic)
32	23	CANDY MAN	21	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320
33	26	TROGLODYTE (Cave Man) •	12	Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029
★34	42	BABY LET ME TAKE YOU (IN MY ARMS)	9	Detroit Emeralds (A. Katouzzion Prod.), Westbound 203 (Chess/Janus)
35	28	MARY HAD A LITTLE LAMB/LITTLE WOMAN LOVE	7	Wings (the McCartneys), Apple 1851
★36	41	BREAKING UP IS HARD TO DO	5	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-235
★37	47	SMALL BEGINNINGS	6	Flash (Derek Lawrence) Capitol 3345
★38	61	LOOKIN' THROUGH THE WINDOWS	3	Jackson 5 (Hal Davis), Motown 1205
39	39	THE RUNWAY	7	Grass Roots (Steve Barri with Rob Grill & Warren Entner), Dunhill 4316
40	40	WE'RE FREE	14	Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton), Scepter 12348
★41	44	SWEET INSPIRATION/WHERE YOU LEAD	6	Barbra Streisand (Richard Perry), Columbia 4-45626
★42	58	BABY DON'T GET HOOKED ON ME	5	Mac Davis (Rick Hall) Columbia 4-45618
43	33	SUPERWOMAN (Where Were You When I Needed You)	11	Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)
44	45	HONKY TONK, Part 1	6	James Brown (James Brown) Polydor 14129
★45	50	BEAUTIFUL SUNDAY	9	Daniel Boone (Larry Page), Mercury 73281
46	49	I'M COMING HOME	7	Stories (Stories), Kama Sutra 545 (Buddah)
★47	53	WHEN YOU SAY LOVE	4	Sonny & Cher (Snuff Garrett) Kapp 2176 (MCA)
48	51	WE'VE COME TOO FAR TO END IT NOW	6	Smokey Robinson & The Miracles (Johnny Bristol) Tamla 54220 (Motown)
★49	70	JOIN TOGETHER	2	Who (Who/Glyn Johns) Decca 32983 (MCA)
★50	84	ROCK AND ROLL, PART 2	2	Gary Glitter (Mike Leander) Bell 45-237
51	46	BROWN EYED GIRL	7	El Chicano (Don Buday), Kapp 2173 (MCA)
★52	66	POPCORN	4	Hot Butter (R. Talmadge, D. Jordon & Bill & Steve Jerome, M.T.L.), Musicor D1458
53	57	POP THAT THANG	5	Isley Brothers (Isleys), T-Neck 935 (Buddah)
54	55	IN THE GHETTO	6	Candi Staton (Rick Hall) Fame 91000 (United Artists)
★55	77	BACK STABBERS	2	O'Jay's (Gamble-Huff Prod) Philadelphia International 3517 (CBS)
★56	60	DUNCAN	4	Paul Simon (Roy Halee & Paul Simon) (Columbia 4-456381)
57	56	IN A BROKEN DREAM	10	Python Lee Jackson (Miki Dallon), GNP Crescendo 449
58	59	BEAUTIFUL	10	Gordon Lightfoot (Lenny Waronker), Reprise 1088
59	63	I MISS YOU	5	Harold Melvin & the Blue Notes (Gamble & Huff Prod.) Philadelphia International 3516 (CBS)
★60	64	POWER OF LOVE	4	Joe Simon (Staff) Spring 128 (Polydor)
61	62	WAR SONG	5	Neil Young & Graham Nash (Mazer, Mulligan Johnson and Young) Reprise 1099
★62	—	THE GUITAR MAN	1	Bread (David Gates), Elektra 45803
★63	74	YOU'RE STILL A YOUNG MAN	3	Tower of Power (Ron Capone), Warner Bros. 7612
64	67	A SIMPLE MAN	4	Lobo (Phil Gernhard) Big Tree 141 (Bell)
★65	83	PUT IT WHERE YOU WANT IT	3	Crusaders (Stewart Levine), Blue Thumb 208 (Famous)
66	68	GO ALL THE WAY	5	Raspberries (Jimmy Ienner) Capitol 3348
67	69	LOOK WHAT THEY'VE DONE TO MY SONG, MA	4	Ray Charles (Ray Charles) ABC/TRC 11329
68	72	COLDEST DAYS OF MY LIFE	3	Chi-Lites (Eugene Record), Brunswick 55478
69	71	RIP OFF	8	Laura Lee (William Weatherspoon/Stagecoach Productions), Hot Wax 7204 (Buddah)
70	65	MEN OF LEARNING	7	Vigrass & Osborne (Jeff Wayne), Uni 55330 (MCA)
71	52	AFTER MIDNIGHT	11	J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol)
★72	81	EVERYBODY PLAYS THE FOOL	3	Main Ingredient (Sylvester & Simmons), RCA 74-0731
73	75	STARTING ALL OVER AGAIN	4	Mel and Tim (Barry Beckett & Roger Hawkins) Stax 0127
★74	90	STARMAN	5	David Bowie (Ken Scott & David Bowie), RCA 74-0719
75	79	ZING WENT THE STRINGS OF MY HEART	4	Trammps (Baker-Harris-Young) Buddah 306
76	76	VANILLA OLAY	9	Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2871
77	80	MY GUY	8	Petula Clark (Mike Curb & Don Costa), MGM 14392
78	78	EDDIE'S LOVE	7	Eddie Kendricks (Frank Wilson), Tamla 54218 (Motown)
79	86	DELTA DAWN	5	Tanya Tucker (Billy Sherrill), Columbia 4-45588
80	82	IF I WERE A CARPENTER	5	Bob Seger (Punch & Cass), Palladium 1079
81	88	THAT'S WHAT FRIENDS ARE FOR	3	B.J. Thomas (Steve Tyrell & Al Gorgoni), Scepter 12354
★82	—	EASY LIVIN'	1	Uriah Heep (Gerry Bron), Mercury 73307
★83	—	RUN TO ME	1	Bee Gees (Bee Gees & Robert Stigwood) Atco 6896
84	87	ALABAMA WILD MAN	3	Jerry Reed (Chet Atkins & Jerry Reed), RCA 74-0738
85	91	BEAT ME DADDY EIGHT TO THE BAR	2	Commander Cody and His Lost Planet Airmen (Dale Leer & Lefty Black) Paramount 0169 (Famous)
★86	—	THE CITY OF NEW ORLEANS	1	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103
87	93	CIRCLES	3	New Seekers (David Mackay), Elektra 45787
88	89	COUNTRY WOMAN	4	Magic Lantern (Steve Rowland) Charisma 100 (Buddah)
89	85	BUTTERFLY	8	Danyel Gerard (Danyel Gerard & Don Costa), Verve 10670 (MGM)
★90	—	IN THE QUIET MORNING	1	Joan Baez (Joan Baez/Norbert Putnam), A&M 1362
91	95	DOWN ON ME	3	Janis Joplin (Elliot F. Mazer), Columbia 4-45630
92	92	ROCK AND ROLL CRAZIES	3	Stephen Stills & Manassas (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2888
93	94	GOODBYE AGAIN	2	John Denver (Milton Okun) RCA 74-0737
94	97	I NEVER COULD BE HAPPY	2	Emotions (Homer Banck, Carl Hampton, Raymond Jackson & Pervis Staples) Volt 4083
95	96	THATS 'THE WAY GOD PLANNED IT	4	Billy Preston (George Harrison), Apple 1808
96	—	COULDN'T I JUST TELL YOU	1	Todd Rundgren (Todd Rundgren), Bearsville 0007 (Warner Bros.)
97	100	DOWN BY THE RIVER	2	Albert Hammond (Don Altfeld & Albert Hammond) MUMS 6009 (CBS)
98	98	TURN ON YOUR LOVE LIGHT	2	Jerry Lee Lewis (Jerry Kennedy) Mercury 73296
99	—	GARDEN PARTY	1	Rick Nelson (Rick Nelson), Decca 32980 (MCA)
100	—	SITTIN' ON A TIME BOMB (Waitin' for the Hurt to Come)	1	Honey Cone (Greg Perry), Hot Wax 7205 (Buddah)

HOT 100 A-Z—(Publisher-Licensee)

Title (Publisher-Licensee)	No.
After Midnight (Moss/Rose, BMI)	71
Alabama Wild Man (Vector, BMI)	84
Alone Again (Naturally) (MAM, ASCAP)	1
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BMI)	42
Baby Let Me Take You (In My Arms) (Bridgeport, BMI)	34
Back Stabbers (Assorted, BMI)	55
Beat Me Daddy Eight to the Bar (MCA, ASCAP)	85
Beautiful (Moose, CAPAC)	58
Beautiful Sunday (Page Full of Hits, ASCAP)	45
Brandy (You're a Fine Girl) (Evie/Spruce Run/Chappell, ASCAP)	2
Breaking Up Is Hard to Do (Screen Gems-Columbia, BMI)	36
Brown Eyed Girl (Web 4, BMI)	51
Butterfly (Pending, ASCAP)	89
Candy Man (Taradam, BMI)	32
Circles (Ampco, ASCAP)	87
City of New Orleans, The (Kama Rippa/Turnpike Tom, ASCAP)	86
Coconut (Blackwood, BMI)	15
Coldest Days of My Life (Julio-Brian, BMI)	68
Conquistador (TRO-Essex, ASCAP)	16
Couldn't I Just Tell You (Earmark/Screen Gems-Columbia, BMI)	96
Country Woman (Jobete/Brewer, ASCAP)	88
Daddy Don't You Walk So Fast (Jewel, ASCAP)	5
Day by Day (Valando/New Cadenza, ASCAP)	13
Delta Dawn (Big Ax, ASCAP)	79
Down by the River (Landers-Roberts, ASCAP)	97
Down on Me (Brent, BMI)	91
Duncan (Charring Cross, BMI)	56
Easy Livin' (Bron, ASCAP)	82
Eddie's Love (Jobete, BMI)	78
Everybody Plays the Fool (Giant Enterprise, BMI)	72
Garden Party (Matragun, BMI)	99
Go All the Way (C.A.M.-U.S.A., BMI)	66
Gone (Rolleo/Hill & Range, BMI)	29
Goodbye Again (Cherry Lane, ASCAP)	93
Goodbye to Love (Almo/Hammer & Nails, ASCAP)	30
The Guitar Man (Screen Gems-Columbia, BMI)	62
Happiest Girl in the Whole U.S.A. (Prima Donna/Algee, BMI)	19
Happy (Promo, ASCAP)	31
Hold Her Tight (Kolob, BMI)	17
Hold Your Head Up (Mainstay, BMI)	23
Honky Tonk, Part 1 (W & K Islip, BMI)	44
How Do You Do (WB, ASCAP)	8
I Miss You (Assorted, BMI)	59
I Never Could Be Happy (East/Memphis, BMI)	94
I Wanna Be Where You Are (Stein & Van Stock, ASCAP)	24
If I Were a Carpenter (Faithful-Virtue, BMI)	80
If Loving You Is Wrong I Don't Want to Be Right (East/Memphis/Klondike, BMI)	4
I'm Coming Home (Buddah/Minuet, ASCAP)	46
I'm Still in Love With You (Jec, BMI)	18
In a Broken Dream (Leeds, ASCAP)	57
In the Ghetto (Screen Gems-Columbia/Presley, BMI)	54
In the Quiet Morning (Almo/Chandos, ASCAP)	90
Join Together (Track, BMI)	49
Layla (Casserole, BMI)	11
Lean on Me (Interior, BMI)	9
Little Woman Love (Maclen/McCartney, BMI)	35
Long Cool Woman (MCPS) (Timtobe)	10
Lookin' Through the Windows (Jobete, ASCAP)	38
Look What They've Done to My Song, Ma (Kama Rippa/Amelanie, ASCAP)	67
Mary Had a Little Lamb (Maclen/McCartney, BMI)	35
Men of Learning (Wayne/Duchess, BMI)	70
Motorcycle Mama (Singing Wire, BMI)	28
My Guy (Jobete, ASCAP)	77
Outa Space (Irving/Wep, BMI)	22
People Make the World Go Round (Bellboy/Assorted, BMI)	25
Popcorn (Bourne, ASCAP)	52
Pop That Thang (Triple Three/Eden, BMI)	53
Power of Love (Assorted/Gaucho/Belinda, BMI)	60
Put It Where You Want It (Four Knights, BMI)	65
Rip Off (Gold Forever, BMI)	69
Rock & Roll, Part 2 (Leeds, ASCAP)	50
Rock and Roll Crazies (Gold Hill, BMI)	92
Rocket Man (James, BMI)	14
Run to Me (Casserole/Lupin, BMI)	83
The Runway (Trousdale/Soldier, BMI)	39
School's Out (In Litigation)	7
Sealed With a Kiss (Post, ASCAP)	26
A Simple Man (Kaiser-Famous, ASCAP)	64
Sittin' on a Time Bomb (Waitin' for the Hurt to Come) (Gold Forever, BMI)	100
Small Beginnings (Colgems/Blackclaw, ASCAP)	37
Song Sung Blue (Prophet, ASCAP)	21
Starman (Tantric, BMI)	74
Starting All Over Again (Muscle Shoals Sound, BMI)	73
Superwoman (Stein & Van Stock/Black Bull, ASCAP)	43
Sweet Inspiration/Where You Lead (Press/Screen Gems-Columbia, BMI)	41
Take It Easy (Benchmark, ASCAP)	12
That's the Way God Planned It (Apple, ASCAP)	95
That's What Friends Are For (Almo, ASCAP)	81
Too Late to Turn Back Now (Unart/Stagedoor, BMI)	3
Too Young (Jefferson, ASCAP)	20
Troglodyte (Cave Man) (Jimpire, BMI)	33
Turn on Your Love Light (Down, BMI)	98
Vanilla Olay (Plain & Simple, ASCAP)	76
War Song (Silver Fiddle, BMI)	61
We're Free (Pocketful of Tunes, BMI)	40
We've Come Too Far to End It Now (Jobete, ASCAP)	48
When You Say Love (Jack & Bill, ASCAP)	47
Where Is the Love (Antisia, ASCAP)	6
You Don't Mess Around With Jim (Blendingwell/Wingate, ASCAP)	27
You're Still a Young Man (Kuptillo, ASCAP)	63
Zing Went the Strings of My Heart (Warner Brothers, ASCAP)	75

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

ORPHAN.

Orphan is the name of a group that is known in Boston. But soon they will be known everywhere. Their first album "Everyone Lives To Sing," has just been released. It's an album of original songs that communicate a lot about folk art, and, especially, the vitality of rock'n'roll. Eric Lilljequist and Dean Adrien are the nucleus of Orphan. They wrote all the songs and provide the vocal inspiration that makes this a new LP that's worthy of much attention.

XPS614
Produced by Peter Casperson

Tonight, a "Launching of Orphan" Party is being held in Boston aboard the S.S. Peter Stuyvesant. This marks the beginning of a wide-range promotion/advertising effort that will make the impact of this important new group felt from coast to coast. So, get ready. Orphan has arrived.

LONDON

AMPEX
STEREO TAPES

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Billboard TOP LP's & TAPE

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA indicates not available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot). ●

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE: 8-TRACK	CASSETTE	REEL TO REEL
1	1	7	**ELTON JOHN** Honky Cheteau Uni 93135 (MCA)			
★ 2	14	5	**ALICE COOPER** ● School's Out Warner Bros. BS 2623			
3	2	8	**ROLLING STONES** ● Exile on Main St. Rolling Stones COC 2-2900 (Atlantic)			
4	4	11	**BILL WITHERS** Still Bill Sussex SXBS 7014 (Buddah)			NA
★ 5	12	5	**SIMON & GARFUNKEL** ● Greatest Hits Columbia KC 31350			
6	3	12	**ROBERTA FLACK & DONNY HATHAWAY** Atlantic SD 7216 ●			
★ 7	11	4	**CARPENTERS** ● A Song For You A&M SP 3511			
8	9	9	**JACKSON 5** Lookin' Through the Windows Motown M 750 L			NA
9	7	7	**ARETHA FRANKLIN/JAMES CLEVELAND** Amazing Grace Atlantic SD 2-906			
10	10	11	**JETHRO TULL** ● Thick As A Brick Reprise MS 2072			
★ 11	16	5	**CHEECH & CHONG** Big Bambu Ode SP 77014 (A&M)			NA
12	5	12	**PROCOL HARUM** Live in Concert with the Edmonton Symphony Orchestra A&M SP 4335			
13	15	7	**THE OSMONDS** Live MGM 2SE 4826			NA
★ 14	25	3	**NEIL DIAMOND** Moods Uni 93136 (MCA)			
15	8	12	**JANIS JOPLIN** ● Joplin In Concert Columbia C2X 33160			
16	6	10	**DONNY OSMOND** Portrait Of Donny MGM SE 4820			NA
17	18	47	**DEREK & THE DOMINOS** Layla Atco SD 2-704			
★ 18	21	4	**ELVIS PRESLEY** Elvis Live At Madison Square Garden RCA LSP 4776			
★ 19	49	4	**CARLOS SANTANA & BUDDY MILES** Live Columbia KC 31308			
20	17	16	**HISTORY OF ERIC CLAPTON** ● Atco SD 2-803			NA
21	19	24	**ROBERTA FLACK** ● First Take Atlantic SD 8230			
22	13	14	**SAMMY DAVIS, JR.** Now MGM SE 4832			
23	20	14	**CHI-LITES** A Lonely Man Brunswick BL 754179			
★ 24	34	6	**EAGLES** Asylum SD 5054 (Atlantic)			
25	22	22	**DONNY HATHAWAY** Live Atco SD 33-386			NA
26	26	22	**NEIL YOUNG** ● Harvest Reprise MS 2032			
27	27	20	**ALLMAN BROS.** ● Eat A Peach Capricorn 2CP 0102 (Warner Bros.)			
28	23	19	**STEVIE WONDER** Music Of My Mind Tamla T 314 L (Motown)			NA
29	29	69	**CAROLE KING** ● Tapestry Ode SP 77009 (A&M)			
30	24	14	**STEPHEN STILLS** ● Manassas Atlantic SD 2-903			
31	28	12	**JEFF BECK GROUP** Epic KE 31331 (CBS)			
32	33	24	**BILLY PRESTON** I Wrote a Simple Song A&M SP 3507			NA
33	30	17	**GODFATHER** Soundtrack Paramount PAS 1003 (Famous)			
34	36	6	**THE PIPES & DRUMS & MILITARY BAND OF THE ROYAL SCOTS DRAGOON GUARDS** ● Amazing Grace RCA LSP 4744			NA
35	31	15	**JIMMY CASTOR BUNCH** It's Just Begun RCA LSP 4640			NA
36	32	15	**GRAHAM NASH/DAVID CROSBY** ● Atlantic SD 7220			
37	38	42	**GODSPELL** Original Cast Bell 1102			NA
★ 38	78	3	**LEON RUSSELL** Carney Shelter SW 8911 (Capitol)			NA
★ 39	—	1	**CHICAGO** Chicago V Columbia KC 31102			
40	35	24	**AMERICA** ● Warner Bros. BS 2576			
★ 41	—	1	**EMERSON, LAKE & PALMER** Trilogy Cotillion SD 9903			
42	42	10	**JUDY COLLINS** Colours of the Day/The Best of Elektra EKS 75030			
43	43	30	**ROLLING STONES** ● Hot Rocks, 1964-1971 London 2PS 606/7			
44	40	37	**WAR** All Day Music United Artists UAS 5546			
45	41	25	**AL GREEN** ● Let's Stay Together Hi SHL 32070 (London)			
46	44	35	**ALICE COOPER** ● Killer Warner Bros. BS 2567			
★ 47	91	2	**NILSSON** Son of Schmilsson RCA LSP 4717			
48	48	18	**HUMBLE PIE** Smokin' A&M SP 4342			NA
49	53	8	**CHUCK BERRY** London Sessions Chess CH 60020			NA
★ 50	58	5	**JOHN & YOKO/PLASTIC ONO BAND** Some Time In New York City Apple SVBB 3392			NA
51	51	10	**JOAN BAEZ** Come From the Shadows A&M SP 4339			NA
52	54	7	**URIAH HEEP** Demons & Wizards Mercury SRM 1-630			NA
★ 53	60	7	**WAYNE NEWTON** Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA)			
54	46	14	**DR. HOOK & THE MEDICINE SHOW** Columbia C 30898			
55	45	12	**GRAND FUNK RAILROAD** ● Mark, Don & Mel, 1969-71 Capitol SABB 11042			
56	50	9	**BEACH BOYS** Pet Sounds/Carl & the Passions—So Tough Reprise 2MS 2083			
57	57	24	**GEORGE CARLIN** FM-AM Little David LD 7214 (Atlantic)			NA
★ 58	125	2	**DONNY OSMOND** Too Young MGM SE 4854			
★ 59	68	5	**PINK FLOYD** Obscured by Clouds Harvest ST 11078 (Capitol)			NA
60	56	26	**BREAD** ● Baby I'm-A Want You Elektra EKS 75015			
61	47	16	**DEEP PURPLE** Machine Head Warner Bros. BS 2607			
62	62	7	**STEPPENWOLF** Rest In Peace Dunhill DSX 50124			NA
63	65	11	**FLASH** Capitol ST 11040			NA
64	64	7	**JOHN MAYALL** Jazz Blues Fusion Polydor PD 5027			NA
★ 65	84	3	**VARIOUS ARTISTS** Fillmore: The Last Days Fillmore 23X31390 (CBS)			
66	69	7	**TOM JONES** Close Up Parrot XPAS 71055 (London)			NA
67	59	17	**ANDY WILLIAMS** Love Theme From "The Godfather" Columbia KC 31303			
68	39	13	**NEW RIDERS OF THE PURPLE SAGE** Powerglide Columbia KC 31284			NA
★ 69	30	6	**BOBBY WOMACK** Understanding United Artists UAS 5577			
70	52	15	**JOE TEX** I Gotcha Dial DL 6002 (Mercury)			NA
71	55	23	**STAPLE SINGERS** Bealtitude/Respect Yourself Stax STS 3002			
72	77	7	**BOB WEIR** Ace Warner Bros. BS 2627			
73	73	14	**MANDRILL** Mandrill Is Polydor PD 5025			NA
74	74	43	**CAT STEVENS** ● Teaser & the Firecat A&M SP 4313			
★ 75	86	5	**JIM CROCE** You Don't Mess Around With Jim ABC ABCX 756			NA
76	76	9	**BLOODROCK** Live Capitol SVBB 11038			
77	80	5	**ARGENT** All Together Now Epic KE 31556 (CBS)			NA
78	61	19	**TODD RUNDGREN** Something/Anything? Bearsville 2BX 2066 (Warner Bros.)			
79	82	8	**DILLARDS** Roots & Branches Anthem ANS 5901 (United Artists)			
80	67	10	**SUPREMES** Floy Joy Motown M 751 L			NA
81	63	12	**MOUNTAIN** Live—The Road Goes Ever On Windfall 5502 (Bell)			NA
82	71	8	**JOHNNY MATHIS** First Time Ever (I Saw Your Face) Columbia KC 31342			NA
83	37	14	**CREEDENCE CLEARWATER REVIVAL** ● Mardi Gras Fantasy 9404			
84	70	30	**GEORGE HARRISON & FRIENDS** ● Concert for Bangla Desh Apple STCX 3385			NA
85	72	28	**YES** ● Fragile Atlantic SD 7211			
86	87	7	**JAMES BROWN** Soul Classics Polydor SC 5401			NA
87	89	6	**GRASS ROOTS** Move Along Dunhill DSX 50112			NA
88	88	25	**PAUL SIMON** ● Columbia KC 30750			
89	66	14	**RAY CHARLES** Message From the People ABC/TRC ABCX 755			
★ 90	113	3	**HOLLIES** Distant Light Epic KE 30958 (CBS)			NA
91	75	20	**HARRY CHAPIN** Heads & Tales Elektra EKS 75023			
92	90	8	**FRANK SINATRA** Greatest Hits, Vol. 2 Reprise FS 1034			
93	93	35	**NILSSON** ● Nilsson Schmilsson RCA LSP 4515			NA
★ 94	110	4	**ELVIS PRESLEY** Sings Hits From His Movies RCA Camden CAS 2567			
★ 95	119	3	**DONNA FARGO** Happiest Girl In the Whole U.S.A. Dot DOS 26000 (Famous)			NA
96	100	4	**JAMES BROWN** There It Is Polydor PD 5028			
97	97	5	**MOUTH & MacNEAL** How Do You Do Philips PHS 700-000 (Mercury)			NA
98	98	5	**FREDDIE HART** Bless Your Heart Capitol ST 11073			NA
99	107	7	**TOWER OF POWER** Bump City Warner Bros. MS 2616			
100	102	7	**DAVID BOWIE** Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			NA
101	104	6	**RAMSEY LEWIS TRIO** Upendo Ni Pamoja Columbia KC 31096			NA
102	81	10	**FREE** At Last A&M SP 4349			NA
103	98	14	**HENRY MANCINI & DOC SEVERINSEN** Brass On Ivory RCA LSP 4629			
104	85	24	**ARETHA FRANKLIN** ● Young, Gifted & Black Atlantic SD 8213			NA
105	101	36	**ELTON JOHN** ● Madman Across the Water Uni 93120 (MCA)			
106	94	18	**FIFTH DIMENSION** Individually & Collectively Bell 6073			NA

SKYLARK

...and I love you like a wingless bird loves his song.
—C. Borsman

Capitol

ST-11048

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TOP LP's & TAPE

POSITION 107-200

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

● Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE 8-TRACK	CASSETTE	REEL TO REEL
107	83	50	**SHAFT** Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			
108	95	34	**CAROLE KING** ● Music Ode SP 77013 (A&M)			NA
109	103	25	**MALO** Warner Bros. BS 2584			
110	99	40	**FIDDLER ON THE ROOF** ● Soundtrack United Artists UAS 10900			
111	111	13	**CHARLEY McCOY** Real McCoy Monument Z 31329 (CBS)			NA
112	92	23	**SONNY & CHER** ● All I Ever Need Is You Kapp KRS 5560 (MCA)			
113	115	7	**JERRY BUTLER** Spice of Life Mercury SRM 2-7502			NA
114	114	9	**RAY CONNIFF** Love Theme From "The Godfather" Columbia KC 31473			NA
115	109	43	**ROBERTA FLACK** ● Quiet Fire Atlantic SD S194			
116	116	8	**ARLO GUTHRIE** Hobo's Lullaby Reprise MS 2060			
117	108	12	**MEET THE BRADY BUNCH** Paramount PAS 6032 (Famous)			NA
118	118	25	**J. J. CALE** Naturally Shelter SW 8098 (Capitol)			NA
119	122	7	**CARROLL O'CONNER** Remembering You A&M SP 4340			NA
★ 120	—	1	**CHER** Foxy Lady Kapp KRS 5514 (MCA)			
★ 121	—	1	**THREE DOG NIGHT** Seven Separate Fools ABC/Dunhill DSD 50118			
122	105	20	**CABARET** Soundtrack ABC ABCD 752			
123	124	7	**FUNKADELIC** America Eats Its Young Westbound 2020 (Chess/Janus)			NA
124	112	33	**STYLISTICS** Avco AV 33023			NA
125	120	26	**A CLOCKWORK ORANGE** Soundtrack Warner Bros. BS 2573			
126	117	19	**EDGAR WINTER'S WHITE TRASH** Roadwork Epic KEG 32149 (CBS)			NA
127	127	8	**BILLY PRESTON** That's the Way God Planned It Apple 3359			NA
128	106	38	**DON McLEAN** ● American Pie United Artists UAS 5535			
129	134	4	**BLACK OAK ARKANSAS** If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			NA
130	135	3	**JERRY REED** The Best Of RCA LSP 4729			NA
131	126	20	**HOT TUNA** Burgers Grunt FTR 1004 (RCA)			NA
131	130	19	**LILY TOMLIN** And That's The Truth Polydor PD 5023			NA
133	121	12	**FLIP WILSON** Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic)			NA
134	129	6	**DELFONICS** Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA
135	137	8	**HERB ALPERT & THE TIJUANA BRASS** Solid Brass A&M SP 4341			NA
★ 136	—	1	**BOBBY VINTON** Sealed With a Kiss Epic KE 31642 (CBS)			
137	140	45	**CHEECH & CHONG** Ode SP 77010 (A&M)			NA
138	128	15	**FLEETWOOD MAC** Bare Trees Reprise MS 2080			
139	136	20	**JACKSON BROWNE** Asylum SD 5051 (Atlantic)			NA
★ 140	—	1	**CORNELIUS BROTHERS & SISTER ROSE** United Artists UAS 5568			
141	141	9	**AL MARTINO** Love Theme From "The Godfather" Capitol ST 11071			NA
142	142	21	**BLOOD, SWEAT & TEARS** Greatest Hits Columbia KC 31170			
143	132	17	**TEN YEARS AFTER** Alvin Lee & Co. Deram DES 18064 (London)			NA
144	123	36	**LED ZEPPELIN** ● Atlantic SD 7208			NA
145	145	22	**CRUSADERS 1** Blue Thumb BTS 6001 (Famous)			NA
146	147	6	**JOHNNY MATHIS** All Time Greatest Hits Columbia KG 31345			NA
147	148	4	**RAIDERS** All Time Greatest Hits Columbia KG 21464			
148	149	27	**OSMONDS** ● Phase III MGM SE 4796			
★ 149	—	1	**ROY CLARK COUNTRY** Dot DOS 25997			NA
150	169	5	**ISLEYS** Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA
151	152	3	**WEATHER REPORT** I Sing the Body Electric Columbia KC 31352			NA
152	139	20	**SAVOY BROWN** Hellbound Train Parrot KPAS 71052 (London)			
153	131	26	**MAHAVISHNU ORCH/ JOHN McLAUGHLIN** The Inner Mounting Flame Columbia KC 21067			NA
154	146	89	**JESUS CHRIST, SUPERSTAR** ● Various Artists Decca DXSA 7206 (MCA)			
155	159	4	**WALTER CARLOS** Clockwork Orange Columbia KC 21480			NA
156	156	10	**MANTOVANI** Annunzio Paolo Mantovani London KPS 610			NA
157	162	5	**STAN KENTON TODAY** London Phase 4 B 44179-80			NA
158	160	6	**VIKKI CARR** First Time Ever (I Saw Your Face) Columbia KC 31453			NA
159	164	5	**NAT ADDERLEY SEXTET** Cannonball Adderley Presents Capitol SVBB 11025			NA
160	157	7	**JIM NABORS** Way of Love Columbia KC 31336			NA
161	161	11	**RASPBERRIES** Capitol SK 11036			NA
162	154	31	**JACKSON 5** Greatest Hits Motown M 741 L			NA
163	163	6	**ARETHA FRANKLIN** In the Beginning/The World of (1960-1967) Columbia KG 31355			NA
164	150	34	**ISAAC HAYES** Black Moses Enterprise ENS 2-5003 (Stax/Volt)			
165	165	3	**SERGIO MENDES & BRAZIL '77** Primal Roots A&M SP 4353			NA
166	170	5	**LOOKING GLASS** Epic KE 21320 (CBS)			NA
167	151	45	**CHER** ● Kapp KS 5549 (MCA)			
168	168	4	**WALTER CARLOS** Sonic Seasons Columbia KG 31234			
169	172	6	**WISHBONE ASH** Argus Decca DL7-5437 (MCA)			
170	158	32	**BADFINGER** Straight Up Apple ST 3387			NA
171	166	7	**RANDY NEWMAN** Sail Away Reprise MS 2064			
172	176	5	**SHA NA NA** Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA
173	174	12	**EL CHICANO** Celebration Kapp KS 3633 (MCA)			
174	180	2	**IKE & TINA TURNER** Feel Good United Artists UAS 5598			
175	179	8	**HOLST: THE PLANETS** Zubin Mehta & the Los Angeles Philharmonic Orch. London CS 6734			NA
★ 176	—	1	**RAY PRICE** Lonesomest Lonesome Columbia KCP 31546			NA
177	178	6	**CLIMAX featuring SONNY GERCI** Rocky Road RR 3506 (Bell)			NA
178	181	5	**TONY BENNETT** With Love Columbia KC 31406			NA
179	185	4	**PETER NERO** First Time Ever (I Saw Your Face) Columbia KC 21235			
180	188	3	**VARIOUS ARTISTS** Highlights From the Metropolitan Opera Gala Honoring Sir Rudolph Bing, Vol. 1 DGG 2530 260 (Polydor)			NA
181	182	3	**NEW SEEKERS** Circles Elektra EKS 75034			
182	184	5	**TYRONE DAVIS** I Had It All the Time Dakar DK 76901 (Brunswick)			NA
183	183	3	**CHUCK MANGIONE QUARTET** Mercury SRM 1-631			NA
184	187	3	**ERIC ANDERSON** Blue River Columbia KC 31062			NA
185	190	2	**THEM featuring VAN MORRISON** Parrot BP 71053/4 (London)			
186	186	5	**STORIES** Kama Sutra KSBS 2051 (Buddah)			NA
187	192	2	**VARIOUS ARTISTS** Everything You Always Wanted To Know About the Godfather—But Don't Ask Columbia KC 31608			NA
188	189	5	**SARAH VAUGHAN/MICHEL LeGRAND** Mainstream M 361			
189	191	2	**BOB SEGER w/TEEGARDEN & VAN WINKLE** Smokin' O. P.'s Palladium P 1006			NA
190	193	2	**BOOKER T. & PRISCILLA** Home Grown A&M SP 4351			NA
191	—	16	**LEONARD BERNSTEIN** Mass Columbia M2 21008			NA
192	195	2	**EDDIE HARRIS** Instant Death Atlantic SD 1611			NA
193	—	1	**LIGHTHOUSE LIVE** Evolution 3014 (Stereo Dimension)			NA
194	198	3	**STRAWBS** Grave New World A&M SP 4344			NA
195	200	2	**SPIRIT** Family That Plays Together Epic KE 31461 (CBS)			NA
196	196	2	**JACKIE DeSHANNON** Jackie Atlantic SD 7231			NA
197	197	3	**FOGHAT** Bearsville BR 2077 (Warner Bros.)			NA
198	199	2	**HARVEY MANDEL** The Snake Janus JLS 3037			NA
199	—	1	**FABULOUS RHINESTONES** Just Sunshine JJS1 (Famous)			NA
200	—	1	**REDD FOXX & DESMOND WILSON** Sanford & Son RCA LPM 4739			NA

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

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Talent In Action

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well beyond Los Angeles, New York, Nashville and Memphis. And cities like Boston, often associated with a limited number of idioms in the past, are nurturing their own talent.

Swallow, a formidable electric band highlighted by a sturdy rhythm section and a four-piece horn section, joins J. Geils in exploding the Boston Folkie Myth. And while Boston's solo performers continue to develop, the presence of another electric band is definitely character building.

No, Swallow does not move along the now familiar rails of electrified brass bands. It's a different ride, recalling Butterfield's interim bands in its use of brass accents that are closer to Memphis than just about anything else.

The band's frontman is George Leb, a blind vocalist with a startling rasp in his throat that bristles with tension and gives further creedence to the band's blues orientation. Leh's vocals are contrasted against the more conventionally rock-derived vocal work of Parker Wheeler, himself a more than able student of the mouth harp.

The band itself is largely centered on the energy of leader and bassist Vern Miller Jr., who bobs and dips convincingly while lacing his lines through the bottom of the arrangements. Miller has been working on developing this band for quite some time, and the progress they've made since recording their first Warner Bros. album is apparent.

There are still rough edges to this band, and Leh's vocals sometimes lean dangerously close to self-indulgence. But the over-all promise is decidedly there, particularly in view of their choice of style. SAM SUTHERLAND

Arthur Fulmer

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Edmundson pointed out that with the exception of the low end models, a 12 month warranty covers parts and labor.

Home Line

In home equipment, new units include the 871 at $119.95 with 8-track and AM/FM stereo receiver rated 3 watts and a similar model 881 at $139.95 with a rating of 10-watts. The 874 is still another 8-track unit without radio at $79.95 and a deck (model 780) is offered at $44.95. Soon to be introduced is a 4-channel home unit at $139.95.

Two new 8-track portables are being offered too. The 767 with AM/FM stereo lists at $119.95 and the companion without radio (model 763) lists at $69.95. Edmundson noted the relatively higher price of the 767 as indicating the emphasis that is being put on quality in portables. He said he realized dealers have pointed out that portables result in a disproportionate number of service problems. "We are also offering a 6-month warranty on parts and labor, which I feel is probably unusual with portables. The usual warranty is 90 days."

The company still has a monaural 8-track portable in the line, model 750 at $29.95, which Edmundson claims is a "fantastic seller." Model 750 and Model 753 (an 8-track with AM only at $39.95) will both be re-styled soon.

Arthur Fulmer is also expanding its line of automotive speakers and will offer nine models, still another reflection of the company's broadening products line.

Album Reviews

ACTION Records

NATIONAL BREAKOUTS

SINGLES

THE GUITAR MAN . . . Bread, Elektra 45803 (Screen Gems-Columbia, BMI)

ALBUMS

CHICAGO . . . Chicago V, Columbia KC 31102
EMERSON LAKE & PALMER . . . Trilogy, Cotillion SD 9903
CHER . . . Foxy Lady, Kapp KRS 5514 (MCA)
THREE DOG NIGHT . . . Seven Separate Fools, Dunhill DSD 50118

REGIONAL BREAKOUTS

SINGLES

SUMMER SUN . . . Jamestown Massacre, Warner Bros. 7603 (Nine Mile, BMI) (CHICAGO)

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. BREAKING UP IS HARD TO DO Heaven Bound with Tony Scotti, MGM 14412
102. MY MAN IS A SWEET MAN ....Millie Jackson, Spring 127 (Polydor)
103. SLIPPIN' INTO DARKNESS ....Ramsey Lewis Trio, Columbia 4-45634
104. (They Long To Be) CLOSE TO YOU ......Jerry Butler Featuring Brenda Lee Eager, Mercury 73301
105. SATURDAY IN THE PARK ....Chicago, Columbia 4-45657
106. I AM WOMAN ....Helen Reddy, Capitol 3350
107. A SUNDAY KIND OF LOVE ....Lenny Welch, Atco 6894
108. CIRCUS ....Mike Quatro, Evolution 1062 (Stereo Dimension)
109. BIG HURT ....Vikki Carr, Columbia 4-45622
110. MARCELLA ....Beach Boys, Reprise 1101
111. WHAT A WONDERFUL THING WE HAVE ....Fabulous Rhinestones, Just Sunshine 500 (Famous)
112. I'M UP AND LEAVING ....Manfred Mann, Polydor 14130
113. JESEBEL ....English Congregation, Signpost 70004 (Atlantic)
114. GERONIMO'S CADILLAC ....Michael Murphy, A&M 4358

Bubbling Under The TOP LP'S

201. MOONGLOWS ....Return Of The Moonglows, RCA LSP 4722
202. LAURA LEE ....Two Sides of, Hot Wax HA 714 (Buddah)
203. GROUNDHOGS ....Who Will Save The World?, United Artists UAS 5570
204. SMALL FACES ....Early Faces, Pride PRD 0001 (MGM)

Spotlight on Tape

• Continued fram page 33

stock other units ranging in price up to $120. In components, Musicland has its own line of speakers, cabinets and turntables but also handles Voice of Music, Peerless, Masterworks, Sony and Symphonica.

"Again in components, we try to gird for all types of customers," the Kansas City district manager points out. "We stock two lines of automotive cassette players and this is a category that we're noting is slowly picking up steam. In 4-channel, we now stock on the Craig line. For the present we don't install automotive units, simply suggesting to buyers names of several firms who perform this detail."

A typical selection on the "electronic wall" covers a choice of twelve different types of speakers priced, in progressive order, from $18.88 to $64.88.

Ad Policy

The advertising budget six months ago favored newspaper advertising by about 90 to 10. It is now running about 50-50 radio and newspaper. In the Kansas City market regular spots appear on WHB, KUDL and KBEY-FM. Announcements kick off with a catchy jingle which intones "Come to the Land of Music, Come to Musicland." Most spots contain mention of several new items to project the idea that the stores are first with the new stuff. For example, a recent announcement featured a new Carpenter and a new Alice Cooper release.

The stores function under a manager, assistant manager and second assistant manager. Most staffers have musical backgrounds. Royce Nies is himself a onetime professional musician. Most stores have a maximum of five employees.

Supplier for the three Musicland stores in Kansas City and others in the Missouri-Kansas, and Nebraska area is J. L. Marsh, in Kansas City. Other Marsh warehouses are located in Des Moines, Denver, Dallas, St. Louis, Atlanta and Miami.

SPECIAL MERIT PICKS

POPULAR

STEVE YOUNG—Seven Bridges Road. Reprise MS 2081

Superb LP from Steve Young. With very much of a country flavor, this album and the songs therein should bring much attention and praise to Young. Highlights include "Come Sit By My Side," "Many Rivers," and "I Begin to See Oasign." "Long Way to Hollywood" (written by Young) is a very strong cut. Top production work by Paul Tannen.

PETER THOM—United Artists UAS 5587

Thom's debut LP finds him an accomplished country-blues-folk guitarist and a prolific writer. Long a name figure in Canada, the singer weaves his way through the country "Latter to Jacksonville," the instrumental "Malvin the Elephant's Blues" and the love ballad, "Lullaby," with equal skill. There are lots of singer-song writers around, but one like Thom is always welcome.

★★★★ 4 STAR ★★★★

ORIGINAL CAST ★★★★

ORIGINAL CAST—Don't Bother Me, I Can't Cope. Polydor PD 6013

POPULAR ★★★★

ROO McKUEN—McKuen Conducts McKuen. Stanyan 9010

MATTNEW ELLIS—Warner Bros. BS 2610

OINAH WASNINGTON—Echoes of an Era/The Queen of the Blues. Roulette RE 117

COUNT SASIE—Echoes of an Era/The Best Of. Roulette RE 118

PAULETTE GALLON—A Tribute to Chevalier. Beliar 100

BLUES ★★★★

ARSEE STIONAM—A Time for Blues. Mainstream MGL 360

CLASSICAL ★★★★

COPLANO: PIANO SONATA/CAT & MOUSE/ PASSACAGLIA/4 BLUES—Robert Silverman. Orion ORS 7280

JAZZ ★★★★

OON SNIRLEY—Point of View. Atlantic SD 1605

CARMEN McRAE—In Person. Mainstream MGL 352

LEE KONITZ—Spirits. Milestone MSP 9038 (Audiofidelity)

MAYNARO FERGUSON — Dues. Mainstream MRL 359

OIZZY GILLESPIE—CHARLIE PARKER—JOHN COLTRANE—Echoes of an Era/The Best Of. Roulette RE 120

MAYNARO FERGUSON & HIS ORCHESTRA—Echoes of an Era/A Message from Newport/ Newport Suite. Roulette RE 116

RELIGIOUS ★★★★

NERITAGE SINGERS—Happy Side of Life. Chapel S 5205

NENRY ANO NAZEL SLAUGNTER LIVE—Heart Warming R 3179

GOSPEL ★★★★

NOWARO LEMON SINGERS—Message for Today. Gospel Truth GTS 2707 (Stax/Volt)

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

find

Dear FIND Dealers:

Since there has been some questions from our dealers regarding FIND's policy on returned product, please be advised that FIND does not offer any exchange privilege on items returned to FIND unless FIND has shipped an incorrect item or if the product has been damaged. You may, naturally, return these items to FIND and we will exchange same for correct and undamaged product. We do not credit any returned product to a dealer's account. Thus, when you return damaged or incorrect LP or tape to FIND, we will immediately ship back the correct or undamaged items to you.

Since FIND is a special order record and tape service, we consider all items ordered from us to be "sold" product and thus returned product for credit would not be in order as the customer has already purchased the LP or tape through you.

The new FIND supplements listing new product in FIND will be included in the Billboard coming out in the first issue of each month. These supplements will be cumulative each month until the new catalogs come out (in September, January and May) so that you will have a complete up-to-date new release information each month. Thus August will contain all of the new releases available thru FIND for the months of June and July and August.

The September issue of the new FIND Catalog has an added feature which should prove to be very helpful to all FIND Dealers. The catalog will contain a pocket in the back of the book in which you may keep your FIND Customer Order forms and new release supplements. This will enable you to keep all of the FIND material together for ordering purposes and also make the catalog easier to use for your customer.

The orders are building up heavier each week and FIND is still able to offer one day shipping service upon receipt of order to its dealers!

Bill Wardlaw

FIND Service International
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Terre Haute, Indiana 47808
AC (812) 466-1282
and
FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
AC (213) 273-7040
Candy Tusken

news

Davis Expounds On Col Success

• Continued from page 1

A major assistance in helping build longevity for a Columbia artist is the company's strength in the key support areas of sales, promotion, advertising, merchandising and publicity.

"It costs a tremendous amount of money to put this all together," Davis said. "I would not do it or spend it or keep the overhead, if I didn't feel it was necessary. It's true, if you have a certain degree of promotional strength, you can break a given single and thereby establish a name for an artist. But we've all seen an enormous number of artists so established and they go by the wayside within a year.

"So the proof of the pudding in the establishment or success of any label or company or producer is not just the breaking through—though that takes talent because only a small percentage break through—but having the in-depth strength in these important support areas to take that success after it comes about, nurture it, strengthen it and make it last over a long period of time."

Stick With Artist

How long does Columbia feel it must stay with an artist even if it has not achieved stardom? Answers Davis: "We should take the point of view we are prepared to stay with an artist until he or she breaks. But there are exceptional circumstances. Members of a group can change and the essence of what you saw might be lost. They might steadfastly stick by the wrong producer and make it a condition of staying. They might on their own accord change musical direction.

"Frequently artists who were very agreeable to perform other people's material and could do it with great vocal interpretation, style and superior performance, can all of a sudden start denigrate that kind of talent and believe they should only write for themselves, which is a serious mistake."

Davis recalls signing an act one year ago and within one month the leader had changed all his personnel. "There was nobody left and there was an entirely different musical direction. So what do you do? You want to stay with them, but then it becomes a matter of subjectivity and the artist is always entitled to continue and pursue whatever career he or she wants. Then you have to say, 'Why go ahead?' "

As to how Columbia came to find a number of its new hit attractions, the executive offers these explanations:

- Dr. Hook and the Medicine Show—"Word got to me about this act because they were making a CBS film, 'Harry Kellerman,' and Shel Silverstein was scoring it. Ronnie Hafkine was working closely with Dr. Hook and he knew Joel Diamond (who was with CBS' April/Blackwood publishing wing) who arranged for me to audition the group in my office.

"What's interesting about breaking new artists is that it frequently takes well over one year before an artist hits. Dr. Hook broke this past June with a top selling single and album. I first saw them in April of 1971 and signed them then and they spent the time from that date to early 1972 working on their album."

- Kenny Loggins and Jim Messina — "Dan Loggins (Kenny's brother) who now works for us in England, and Don Ellis (now head of Epic a&r) both felt strongly about Kenny's songs. I listened to a tape of his material and agreed to sign him. At this very time, Jim Messina had come to me out of Poco and he was tired of touring and wanted to spend some of his time producing. Kenny's tape was played for Messina and Messina was engaged to produce him.

"There was no way to know that the two would form a musical unit and that developed out of the recording sessions."

- The Mahavishnu Orchestra—"It was rather clear that John McLaughlin was a talented guitarist. There was no live audition, not even a tape to listen to. He just told me about the kind of group he planned putting together and it was awesome. Fortunately, most of the musicians being discussed were already under contract to Columbia. He was intent on bringing music into a whole spiritual force, fusing the talents of musicians with different backgrounds."
- Looking Glass — "Stephen Paley brought the group to the attention of Don Ellis and myself and the three of us saw the artists in the Village. We saw an energetic and musically gifted group from the points of view of songwriting and performance."
- Santana and It's A Beautiful Day—"Bill Graham was responsible for providing me with the initial information about these groups and I flew to San Francisco to see them at the Fillmore West."

Many Pitch In

Davis was at the Monterey Pop Festival when he saw Janis Joplin and Electric Flag. He went to see Blood, Sweat and Tears rehearse in a Greenwich Village club after Eddie Mathews alerted him to the act. Independent producer Jim Guercio brought Chicago to Davis. Attorney Owen Sloane brought Delaney and Bonnie to Davis after the duo decided to look for a new home. Laura Nyro came in with David Geffen and she played piano for Davis in his office. And John Hammond, Columbia's veteran talent discoverers, has brought the company many hit attractions.

In addition to having people discover talent for the label, there is also the situation where the talent itself seeks out Columbia. "It's been happening with increasing frequency," Davis declares. In this situation an artist calls the label to say he is interested in meeting to see if the two should join together.

"It's like being interviewed by the artist," Davis notes laughingly. "An example of an artist not under contract to anyone who did ask to see us is the New Riders of the Purple Sage. Another is Eric Anderson."

Sometimes the vocal and lyric quality of a performer's writing overpowers his ability to sing, Davis points out. "You sometimes find artists with unusual insight into writing. If they stick with it long enough, they frequently can make the public adjust to what becomes a unique style of artistry. This is certainly true of Bob Dylan and Leonard Cohen."

Columbia's a&r chieftains, Jack Gold, Kip Cohen and Paul Baratta, have the freedom to sign an artist they strongly believe in, Davis asserts, adding:

"Despite our size, our byword is to act as quickly as the smallest of independents." Davis' criterion is to find someone with "not only musical talent, but with unique musical talent in order to come up with someone of long lasting interest."

Forum Speaker List Sparkles

• Continued from page 1

radio has gone through some changes. Now program director of KGB in San Diego, Jacobs has been conducting extensive audience surveys and feeding the data into the computer of a local university. The findings of this research are something that he's going to discuss as radio keynote speaker for the fifth annual Billboard Radio Programming Forum here at the Century Plaza Hotel Aug. 17-19.

Jerry Wexler, executive vice president of Atlantic Records and producer of a long string of million-selling records, will lead off the keynote session, talking about music and all of its ramifications. Jacobs will speak on "Great Radio—an Elusive Dream." The keynote session starts at 2 p.m., Aug. 17, and will be followed by a panel of leading recording artists discussing their viewpoints of radio programming today. Speaking in this session will be Smokey Robinson, Jackie DeShannon, Mike Curb, Bobby Vinton, Sonny James and Jeff Barry. A cocktail party, to which all recording artists are invited to attend, will conclude the evening.

Other Speakers

On Friday, the workshop sessions begin. Speakers and chairmen just added to the roster include: Ernie Farrell, director of special projects, MGM Records; Dan Clayton, WLW, Cincinnati; Tony Richland, independent record promoter, Los Angeles; George Furness, regional promotion man, Atlantic Records; Jim Davenport, general manager, WFOM, Marietta, Ga.; Jim Conners, program director, WMEX, Boston; Bruce Johnson, vice president of radio, RKO General Broadcasting; Lew Witz, station manager, WCFL, Chicago; and Charlie Tuna, air personality, KCBQ, San Diego.

The Forum, the only educational programming meeting of its kind, is attended each year by an extensive cross-section of the leading program directors and programming-oriented general managers from coast to coast and overseas. Last year's meeting was held in Chicago and the three meetings prior to that were held in New York.

The registration fee this year has been lowered to $135 per person. This fee includes attendance to all sessions, luncheons (including the Awards Luncheon), continental breakfasts in the conference rooms, and the Thursday night cocktail party.

To register, send $135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. All registrants will receive a special low rate on hotel rooms.

Maximus Inks Godspell Acts

NEW YORK—Music Maximus has signed a number of artists from the cast of "Godspell" to their production company, Maximus Productions, and their management company, Management Maximus.

The signings, handled by Jay Morgenstern, Nan Pearlman and Frank Military, include Joanne Jonas (Bell) signed for the film version of "Godspell"; the Margo Lewis Set, a four piece girl rock group; Robin Lamont, to be produced by Maximus for Bell; Howard Sponseller, for management; and comedian Jerry Sroka, also for management.

According to Pearlman, Steve Metz and David Lipton have agreed to work with Music Maximus and their artists in various capacities.

A Correction

NEW YORK—Headline of July 22 issue, "Merger in Negotiation Between Schwartz Bros. & Super Music," was erroneous. The merger, presently in negotiation, is between Waxie Maxie's Quality Music Co. and Schwartz Bros. Inc., owners of both District Records, Inc. and the Harmony Huts retail chain.

A spokesman for Max Silverman stated that Super Music, another Silverman enterprise, would not be included in the deal as the head inferred.

RCA Has Peak Qtr.

• Continued from page 10

operations in the same period of 1971, and slightly higher than the first half's previous record reported sales of $1.81 billion last year.

"The economy's over-all performance is having a positive impact on RCA's diversified operations, particularly in consumer-related areas," Sarnoff said.

NESHUI ERTEGUN presents Roberta Flack with her three gold records for her single, "First Time Ever I Saw Your Face," and her albums, "First Take" and "Chapter Two." The presentation was made recently at a party given in her honor at the New York Cultural Center.

Phillips Writes Butler Show

LOS ANGELES — "Space," a new musical with 30 songs by John Phillips of the Mamas and the Papas, will premiere in early December at the Aquarius Theater here. The show will be the first production of Michael Butler since "Hair."

"Space" is budgeted at $500,000, and will be directed and choreographed by Michael Bennett, whose last Broadway credit is "Follies." Young rock singer-dancers can audition for the show Tuesday (1) at the Aquarius.

Executive Turntable

• Continued from page 4

opening a Los Angeles firm, with **Sammy Davis Jr.** and **James Coburn** as his first clients. . . . **Ron Oberman** has joined Columbia Records' New York publicity staff. He was previously personal manager of **Wilderness Road** for the past year, and was publicity director of Mercury Records for two years. . . . **Allen Breed** has formed Bullet Enterprises, Los Angeles, to represent music publishers and their catalogs with a computerized administration service.

* * *

Jeffrey Rose, formerly director of publicity and promotion for Screen Gems, has joined the **Bernie Ilson** public relations firm as vice president. . . . **Mary Jane Snyder** has been promoted to senior attorney in charge of the artist contract section of Capitol Industries' legal department. She has also been appointed secretary for Capitol Records. Previously, Miss Snyder was staff attorney. . . . **Ralph E. Cousino** has been named national studio administrator of Capitol Records Industry, a newly created post. He will be responsible for all studio operations and electronic engineering and will headquarter at the Capitol Tower in Los Angeles. . . . **Robert R. Lynch** has been appointed director of Radio Shack Franchise International, succeeding **Anthony A. Bernabei,** who was named vice president and regional manager of the company's central region. . . . **Jorge H. Montero** has been designated manager of product planning at Audio Magnetics Corp., transferring from the firm's engineering department to marketing.

* * *

Arthur G. Goldstein, formerly director of corporate accounting for TeleVision Communications Corp. (TVC), a division of Cablevision Corp. of America (CCA), has been appointed business manager of TVC. . . . **Beverly Hazelkorn** has been named manager of accounting for GSF. She was previously a staff accountant with Price Waterhouse & Co. . . . **Vincent H. Jefferds** has been elected to the newly created position of vice president of merchandising and promotion for Walt Disney Productions. Jefferds was most recently vice president, sales promotion for the company. . . . **Bob Scherl** has joined Bullet Recorders Inc., Hollywood, assisting **George Topin,** independent producer and owner of the studio. Scherl, who was formerly director of West Coast a&r for Vanguard Records, continues as an independent producer. . . . **Sandy Horn,** formerly with KSEE, Santa Maria, Calif., as music director and air personality, is now covering southern California for ABC/Dunhill Records. . . . Sony Corp. of America has promoted three executives within the marketing division of consumer products. **William Hoard,** who was an assistant vice president, has become national field sales manager. **Edward Garland,** previously national sales administrator, has been elevated to manager of national key account programs. And **Michael Cohn** has been promoted to national merchandising manager after two years as sales promotion manager.

* * *

Jay Cuniff has been named new regional promotion executive for MGM Records and will base in Chicago, reporting to **Ben Scotti,** vice president of promotion of the label, Los Angeles. Cuniff had been midwest promotion man for ABC-Dunhill Records.

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#1 TOP GROUP (Top Newcomers on Singles)	*#2 VOCAL GROUPS (Best R & B Artists of 1972)*	*#3 TOP NEW MALE GROUP (Albums)*
	#3 NEWCOMER-VOCAL GROUPS (Best Album Artist of 1972)	

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